

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.



No. 3942.

SATURDAY, MAY 16, 1903.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**BRITISH ARCHÆOLOGICAL ASSOCIATION,**  
32, Sackville Street, Piccadilly, W.—MEETING MAY 20, 8 p.m.  
The following Paper will be read:—"The Granges of Margam Abbey,"  
by Major T. GRAY. GEO. PATRICK, Hon. Sec.

**ROYAL HISTORICAL SOCIETY.**  
(Incorporated by Royal Charter.)

AN ORDINARY MEETING of the SOCIETY will be held on  
THURSDAY, May 21, at 5 p.m., in CLIFFORD'S INN HALL, Fleet  
Street, when Prof. C. W. OMAN will read a Paper on "Sir Robert  
Wilson in the Fenian War."  
HUBERT HALL, Director and Hon. Sec.

**LINNEAN SOCIETY of LONDON.**—The  
ANNUARY MEETING of this SOCIETY for the ELEVENTH  
year, and the ELECTION of OFFICERS for the ensuing year, and for  
other business, will be held at the SOCIETY'S ROOMS, in BURLING-  
TON HOUSE, PICCADILLY, on MONDAY, May 23, at 3 o'clock  
p.m. B. DAYDON JACKSON, General Secretary.

**HAKLUYT SOCIETY.**—NEW VOLUME for  
1902.—Series II. Vol. X. THE PORTUGUESE EXPEDITION to  
ABYSSINIA in 1541-1543, as Narrated by CARTANHOUS, with some  
Contemporary Letters, the Short Account of HERMUTZ, and certain  
Extracts from CORREA. Translated and Edited by R. S. WHITE-  
WAY, Bengal Civil Service (Retired). With a Bibliography, and a  
Map by Capt. A. S. THOMSON, C.R. Pp. cxxiii+296, 8vo. London,  
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given to Candidates with experience in a Secondary School who hold a  
Science Degree or its equivalent.  
Applications should be sent in by JUNE 17 to the HEAD of the  
TRAINING DEPARTMENT, from whom all information can be obtained.

## EDUCATION ACT, 1902.

**DIRECTOR of EDUCATION.**—THE COUNTY COUNCIL of the  
WEST RIDING of YORKSHIRE require the services of a GENTLE-  
MAN as DIRECTOR of EDUCATION. Salary 1,000l. a year. Applica-  
tions, accompanied by not more than three Testimonials, must be  
received by JUNE 5.—For particulars apply to the CLERK, Technical  
Instruction Committee, County Hall, Wakefield.

**INSPECTOR.**—THE COUNTY COUNCIL of the WEST RIDING of  
YORKSHIRE require the services of an INSPECTOR in special  
reference to ELEMENTARY EDUCATION. Salary 600l. a year.  
Applications, accompanied by not more than three Testimonials, must  
be received by JUNE 5. For particulars apply to the CLERK, Technical  
Instruction Committee, County Hall, Wakefield.

## LONDON COUNTY COUNCIL.

THE TECHNICAL EDUCATION BOARD of the LONDON COUNTY  
COUNCIL is prepared to appoint, in JULY, 1903, an additional  
NORMAL MASTER and NORMAL MISTRESS for the LONDON  
DAY TRAINING COLLEGE. Candidates must have a good Degree  
or in the case of Women its equivalent, a knowledge of the  
theory of education, and successful experience in teaching. Some  
actual experience in a Secondary School will be an advantage.  
Successful Candidates will be required to commence work at the end  
of SEPTEMBER. The commencing Salary in each case will be 300l.  
Forms of application, which must be received not later than 10 a.m.  
on SATURDAY, June 6, 1903, can be obtained from the SECRETARY of  
the TECHNICAL EDUCATION BOARD, 116, St. Martin's Lane, W.C.  
G. L. GOMME, Clerk of the Council.  
County Hall, S.W., May 11, 1903.

## MUNICIPAL TECHNICAL SCHOOL, ACCRINGTON.

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A HEAD MASTER is REQUIRED for the above ART SCHOOL, to  
commence duties on SEPTEMBER 1. He must be not over 40 years of  
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organise and supervise all Art instruction under the Municipality.  
Salary 250l. rising by 10l. per annum to 300l.—Forms of Application  
(which must be returned by MAY 31) and further particulars from  
JNO. RHODES, Secretary.

## CENTRAL FOUNDATION SCHOOLS of LONDON.

THE GOVERNORS invite applications for the appointment of HEAD  
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calculated to fit the scholars for Industrial and Commercial Work. The  
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Preference will be given to Candidates who are under 40 years of  
age and have graduated in Honours in some University of the United  
Kingdom. Candidates must be registered or qualified for registration  
in Column B of the Register of Teachers.

A minimum income of not less than 500l. will be guaranteed by the  
Governors. The duties and salary of the Head Master will begin with  
the Autumn Term, 1903 (September 14).  
Applications to be made on forms to be obtained from the Clerk to  
the Governors, Mr. W. HOUTON, E.C., The Boys' School, Cowper  
Street, City Road, S.W., from whom they should be returned not later  
than MAY 23, 1903.

## OWENS COLLEGE, MANCHESTER.

THE COUNCIL is prepared to make an appointment to the CHAIR  
of LATIN, vacant through the resignation of Prof. Wilkins.  
Candidates are invited to forward applications to the Registrar not  
later than MONDAY, June 8 next.

A detailed statement of the conditions may be obtained from the  
Registrar. S. CHAFFERS, Registrar.

## SOUTH AFRICAN COLLEGE, CAPE TOWN.

**CHAIR of ENGINEERING.**  
Applications are invited for the PROFESSORSHIP of ENGINEER-  
ING at the SOUTH AFRICAN COLLEGE.

Commencing salary 500l. a year, with increase, subject to continuous  
and meritorious service, to 600l. a year at the end of three years, 675l.  
at the end of five years, and 800l. at the end of ten years.  
Candidates must not be more than 35 years of age.

Applications must be sent before MAY 31, 1903, accompanied by  
Copies of Testimonials and a Certificate of Health, to the AGENT-  
GENERAL for CAPE COLONY, 100, Victoria Street, London, S.W.,  
from whom further particulars may be ascertained.

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result is of an almost physical sense of noise. One half of London seems engaged in entertaining the other half with soup and bread with a view to its subsequent spiritual edification. In a very real meaning the impression is driven home that if but a fraction of the energy expended in London had been expended in Tyre and Sidon they would have repented in sackcloth and ashes.

It is only when by the use of imagination one can place all this noisy effort in the midst of the desolation of London's immensity that one is able to understand the possibility of the general somewhat sombre impression in which Mr. Booth sums up his conclusions. These centres of spiritual aspiration are embedded in a grey indifference which forms, as it were, the matrix of which London's working populations are composed. In every quarter of the city the same lesson is repeated. "They try by this plan and that to reach the people, but mostly in vain"—his verdict on the more specific East-End—might be written as a summary of the whole investigation. "Much that is done seems rather to do harm than good, and, on the whole, all the effort results in disappointment," comes from one district. "All have empty churches, and the general attitude of the people is that of complete indifference," is the summary of another. "Of the other churches some are High and some are Low, but all are about equally inoperative," is a dismal statement concerning the centre. "The people have ceased to reckon with anything but the material side of life" is from an increasing suburb. "All tell the same story: 'the work is hopeless,'" is from another. "Those of the poor who attend religious services are mostly bought" is a succinct summary from a local minister. The final impression is of a vast mass of the people tolerant and even sympathetic to the perplexing activities of church and mission; willing in many cases to absorb relief, and in others to participate in organized social activity; but opposing a contented and stubborn indifference to the efforts of all the various religious bodies to awaken spiritual aspiration.

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The general conclusions of the different phases which the religious life of London assumes under different social conditions present no very startling differences from the commonly accepted opinion. The well-to-do and those with social aspirations, including the West of London and the wealthier suburbs, are mainly members of the Church of England, generally of that "moderate" variety which makes no very great claim upon time or energy. The middle classes as a whole, especially that vast pool of them which covers the hills of North

London, are strongly Evangelical, whether gathering into extremely Low churches or into the big Congregational and Baptist tabernacles. The working classes remain contentedly indifferent to all forms of religious appeal; but men of strong personality manage to gather round them isolated groups here and there. These are especially of the new High Church views, developing mainly in the growing working-class suburbs. The poor are found either clinging to the small Primitive Methodist tabernacles and other groups of sects scarcely represented by any class above them, or are indifferent. The one exception is among the Catholic poor, who seem, according to Mr. Booth, to retain devotion to that one among all the churches which possesses the secret of transcending the limits of class divisions. And at either extreme the very rich and very poor—those indecently dowered with wealth or the lack of it—remain in London, as always, as a whole impervious to any kind of religious or spiritual influence.

It will be seen that this book opens up large problems for the solution of which we seem not to have obtained even a glimmer of light. There is, for example, the continual emphasis upon this enormous stream of charity flowing down through the various religious agencies from the rich to the poor. In the aggregate it must amount to millions; no district is untouched by its efforts. We hear of mission funds with incomes of ten or twenty thousand a year; some business-like, some not audited at all, or "audited in heaven"; 25,000 children fed in one winter by one mission; over a million men having received shelter, cocoa, and bread from another; in a third to all comes a free night refuge: these are the kind of entries that appear in successive pages. Yet the problem of poverty is no nearer solution. Nor do the attempts to bring men within the reach of the Gospel by means of the offer of food and gifts appear to create permanent results. That the whole system does more harm than good is the verdict of those familiar with its results. One would think it was almost time for a definite and united appeal to the members of the different churches and the charitable rich seriously to consider the harm that is being done by the cruelty of their kindness.

Again, there is the influence of outward conditions on inner development. Everywhere Mr. Booth notes the choking of the higher life of the people through the huddled crowding in all the poorer quarters of the city. Efforts in the past made to relieve the congestion by the building of block dwellings seem only to have intensified the evil. Again and again he has to announce that the blocks of semi-philanthropic companies form almost the worst type of slum. And the efforts made in the present in the development of suburban districts, left entirely to the crude results of unchecked private greed, seem only likely to create in the near future problems even more desolate than the problems of to-day. In the ten years that have intervened since Mr. Booth's last investigation he has found districts growing up on what were then marketgardens or open fields, in which from the beginning the neighbourhood has become a centre of the lowest form of life; where building, as he says,

of one such district in the south-west "of a vile character is progressing, involving inevitably the creation of new slum areas." A kind of despair is likely to seize upon the social reformer as he sees all the evils that, with enormous expenditure and heroic effort, are being checked in central districts, flourishing with a kind of fungus-like growth in regions on the outskirts of the town that seem equally neglected by God and man. The problem of expanding London with "its horrible creations going on under our very eyes" is one that may well demand the attention of statesmen who have abandoned as insoluble the problem of the central congestion.

Behind all this, and perhaps more important, is the question of the survival of the religious life of the people; and one naturally inquires if Mr. Booth has any reason to advance for the failure of the enormous efforts put forth by the various churches. Here he is very cautious in his pronouncements. On the one hand he sees that the churches themselves fail to provide any uniting effort towards the realization of a visible kingdom of God. With all their charity they are very chary in appeals for justice. They have come to be regarded as the resorts of the well-to-do and of those who are willing to accept the charity and patronage of people better off than themselves. Their tone is felt to be opposed to the idea of advancement. They are considered on the whole as representing an attempt of the wealthier classes to inculcate among the poorer patience, contentment, satisfaction with present social arrangements; to buy off any effort towards reform that might prove explosive with gifts of meat and coals and a vision of a better world in the future. Mr. Booth also emphasizes the extent to which the divergence between principles and practice found among employers of labour who sweat their workers or combine an unctuous rectitude with a keen business instinct causes repudiation of the whole thing as an organized hypocrisy among the more independent artisans. At the same time he is not blind to the other side of the picture. The indifference to religion is largely accompanied by indifference also to any intellectual effort, to political and social action, to the advancement of any ideal cause, and to anything except the crudest forms of excitement and animal pleasure. "It was supposed," he says of one place,

"that as men would not come to church they would go to the hall of science. Not a bit of it. Of the two they would perhaps prefer the church, but what they really want is to be left alone."

"What they really want is to be left alone." This is the final verdict on the investigation of thirty years into the life of the incalculable unknown populations that make up the congestions of the labour cities round the capital of the empire. The reading of this monumental work will at least serve to break up the complacency that holds that the highest flower of progress has been attained at the centre of the Anglo-Saxon world, and will show the vastness of the problems of civilization and democracy in their larger meaning that here challenge the efforts of the coming century.

#### EDUCATION AT OXFORD.

*Oxford at the Cross Roads: a Criticism of the Course of Litteræ Humaniores in the University.* By Percy Gardner, Litt.D. (A. & C. Black.)

THIS is a book which must be read and seriously considered by all who take an interest in, or are officially concerned with, university education in England. It is not merely, as its preface might lead one to suppose, a plea for the fuller recognition of archaeology in the curriculum of the University; it is a thoughtful and well-reasoned study of the principles of university education, an examination of the character of the most important Final School at Oxford, and an earnest plea for such moderate reforms as may render the Oxford course more suitable not merely to the requirements of the scholars now expected from all parts of the Teutonic world, but also to modern standards of education in general. Prof. Gardner has had opportunities of studying the methods of German and American universities; he has inside knowledge of the systems of Oxford and Cambridge; he has the interests of education deeply at heart; and having something definite to say, he says it with an earnestness and a moderation which go far to commend him to readers.

Let it be made clear at once that Prof. Gardner is no opponent of classical education as such. He has no more sympathy than we have ourselves with the plea for a "modern" education which, when examined, means a colloquial knowledge of French and German and an acquaintance with the details of some trade or manufacture—in short, which tests education by the amount of directly serviceable information implanted in a boy's mind. Prof. Gardner argues temperately and well for the superiority of a classical curriculum as a means of training and developing the mind, and enabling the boy to use his faculties to the best advantage in any career he may attempt. It is the reform, not the abolition, of the classical course that he desires. He believes that in its present form at Oxford it does not make the most of its opportunities, and, in particular, that it is not so thorough and efficient as the training supplied in Germany and America. In both of these countries classical education flourishes, but flourishes, he contends, to better purpose. His criticism of the Oxford course is that it is too exclusively literary and rhetorical. It does not recognize the value of facts, does not inspire the student with zeal for the pursuit of facts, or even teach him what is being done in this direction, but inculcates a slight contempt for the specialist or one employed in research. Consequently, while it may train the average undergraduate in literary expression (teach him, as it has been said elsewhere, to write "on any point, at any distance from that point"), it does not teach him how to use his faculties in the discovery of facts, the arrangement of them in logical order, or the proper weighing of their value as evidence.

With Prof. Gardner's general principles, his scheme of what education should be, and his estimate of the value of a classical curriculum in this respect, we agree almost without reservation; and we trust that his arguments will be taken to heart. We must



"wake up" in this respect as in others, and this book is, in fact, a call for such an awakening. Our criticism would apply to certain subordinate, though important portions of the subject. In the first place, we think he underestimates the extent to which the "historical method," which he advocates, has already made its way among us. Its progress may not be so noticeable in the official course of *Litteræ Humaniores*, with which he is principally concerned; but in both history and theology a sound tradition has now thoroughly established itself at both Oxford and Cambridge. The names of Stubbs, Green, and Gardiner in the one subject, of Lightfoot, Hort, and Sanday in the other, are sufficient to prove this point; and no one can doubt that the methods taught and practised by these scholars dominate their schools to-day, and that they are methods which have nothing to learn from Germany or America, whether in soundness and liberality of thought, or in reverence for the fact and judgment in applying it. The prevalence of this spirit in these associated studies cannot be without its influence on the school of *Litteræ Humaniores*, and will reinforce the efforts of those younger members of the teaching staff who are ready to move in the direction indicated by Prof. Gardner.

Our other criticism applies to the details of the scheme outlined by Prof. Gardner. He would place Moderations at the end of the fourth term of residence, and Greats at the end of the third year (thus saving a year on the whole course); and in place of the present Final School, which includes philosophy, philology, and ancient history, he would make these three subjects alternatives, allowing a candidate to take up (1) philosophy, ancient and modern, or (2) ancient history and archaeology, or (3) philology and criticism. To this scheme it seems to us a most serious objection that it sacrifices what is at present the strong point in Oxford education, the broad basis of its intellectual training and general culture. In practice, the study of philosophy, which at present does so much to widen a man's sphere of intellectual interest, would be generally avoided as difficult and unfamiliar; the accomplished scholar would select the philological branch, which would be, in effect, the continuance in greater fullness and detail of the subjects which he had been studying since his schooldays; and the majority of men would take history (as the weak honour man now takes the Modern History school) as the easiest option. Not a few, indeed, would probably drop off to the Modern History school as being at least as valuable a training as either part of the divided *Litteræ Humaniores* school.

As an alternative scheme, designed to attain the same end as Prof. Gardner's, we would suggest, in briefest outline, the following: In place of the present Smalls (which has become at best a sort of matriculation examination, and at worst a farce) and Moderations (which continues for a year and two-thirds the studies of school), we would have a first public examination (which might retain the old name of Little-Go) at the end of the first year, on the lines of the present Moderations, aiming at finishing off the education in classical literature given at school, chiefly by extending the range of

authors read for it. At the end of the third year would come Greats, still covering the same wide field as at present, but relieved of some of its recent accretions, which would find their proper place in the subsequent special courses mentioned below, and with greater actuality and freshness in the teaching of history than are found in many lecture-rooms at present. The selection of the more enterprising and original men as examiners would greatly promote this result. Then those who could give a fourth year to the University (and this would include most scholars, whose emoluments run for four years, and consequently most of the best men) would take a special course of advanced work in one of a large number of alternative subjects, taking the B.Litt. degree in it at the end of the year. By these means the university course for the average man would be shortened by one year; the breadth of general culture and intellectual interest would be maintained; and the best men would add thereto that special training in the acquisition and dealing with facts at first hand which Prof. Gardner so rightly desiderates.

These, however, are matters of detail, though of important detail; what is of more consequence is to call attention to the general principles advocated by Prof. Gardner, and to commend them to the earnest consideration of those (an increasing body, we believe) who are interested in university education, and anxious to restore the threatened prestige of Oxford, and (in its own differing measure) of Cambridge too.

*The History of Mr. John Decastro and his Brother Bat, commonly called Old Crab. The Merry Matter written by John Mathers, the Grave by a Solid Gentleman. 2 vols. (Pittsburg, Pa., Irwin Press; London, Quaritch.)*

FROM the Irwin Press appears a sumptuous edition in two volumes of 'The History of Mr. John Decastro and his Brother Bat.' Everything concerning this quaint production seems wrapt in mystery. Such information as is conveyed concerning it is generally untrustworthy and misleading, and the attempts to settle its authorship from internal evidence are unsuccessful and inept. Alone among bibliographers William Cushing, in his 'Anonyms,' ascribes the work to George Colman the Younger, a plausible and tempting but indefensible conjecture, since the style resembles that of Colman in little except want of decency, and contains no arraignment of criticism—a matter enough in itself to dispose of the alleged paternity. It is, doubtless, on the strength of Cushing's assertion that a writer in *Notes and Queries* also assigns the authorship to Colman. Mr. William A. Walsh, the editor of the American reprint, speaks of Cobbett as possibly responsible; but this ascription also is unauthorized and improbable. The most curious mistake in connexion with the volume is made by Mr. Robert W. Lowe, ordinarily a careful writer, who inserts the title in his 'Bibliographical Account of English Theatrical Literature.' This strange inclusion, since the book has nothing whatever to do with theatres, is due to Mr. Lowe's confounding it with 'The Memoirs of J. Decastro,

Comedian,' a work edited by R. Humphreys, published in 1824, and almost as scarce and as curious as the other, since, though nominally a life of Decastro, an actor born in 1758, it scarcely mentions in the opening pages its nominal subject, and is thenceforward a biography of Philip Astley, an account of such London theatres as the Royal Circus, now the Surrey, and Sadler's Wells, and a collection of theatrical miscellanies and anecdotes. So far has an accomplished collector of our acquaintance been misled by Mr. Lowe that the first edition (London, 4 vols., 12mo, printed for T. Egerton, Whitehall, 1815), of 'The History of Mr. John Decastro and his Brother Bat,' one of the scarcest and most whimsical books of the last century, has rested for many years on his shelves unread as an insignificant theatrical compilation.

In *Blackwood's Magazine* for January, 1857, appeared an article entitled 'John Decastro, a Quaint Réchauffé,' the authorship of which is, with much probability, ascribed by Mr. Walsh to General Sir Edward Bruce Hamley, the author of 'Lady Lee's Widowhood,' and other works which made their appearance in *Maga*. In this essay, drawing, almost for the first time, attention to a book which had apparently issued still-born and leading to the entire absorption of the remaining copies of the first edition and those of an American edition by which it was followed, 'The History of Mr. John Decastro' is described as "distinguished by a Rabelaisian exuberance of life and overflow of animal spirits." At the beginning of the last century and for some times subsequently the term Rabelaisian was lightly employed in England. If any Rabelaisian strain is to be distinguished in the present instance it reaches us filtered and diluted through Sterne, in imitation of whom the whole is written. A curious feature in the volumes is that the story is nominally a dual production. John Mathers, to whom is ascribed part responsibility for the authorship, is simply a character in the book, otherwise known as Old Comical, a man of various and in the main discreditable experiences, who, after living for years upon his wits, becomes reformed. At times his portion of the narrative threatens to become ultra-vivacious, when his more sedate coadjutor snatches the pen from his hand and arrests his frisky muse. The secret of the authorship has been well kept, and is not likely now to be revealed. The book is clever enough and mad enough to justify curiosity on the point. Alone among the reviews or periodicals contemporary with its publication the *New Monthly* noted its appearance, saying, with pardonable exaggeration, "In point of humour the book stands without a parallel in our day, and we doubt very much whether Fielding or Smollett could, with any chance of success, dispute the palm with the author of 'The History of Mr. John Decastro.'" In a spirit of kindred enthusiasm Mr. Walsh calls it "an English masterpiece." While grudging praise thus unstinted, we admit that it has a large measure of drollery, and that its perusal furnishes scarcely a dull moment. One notable service has been rendered by the latest editor. While preserving every word of the text, he has broken up into short paragraphs, and occasionally into crisp conversation,

the wedges of letterpress, occupying without a break several consecutive pages, and frequently an entire chapter. In the search after the author two or three points may be noted. He is a scholar familiar with university life under apparently Porsonian influences, and a man of some social position. The sums of which he represents his hero as disposing are much in excess of anything mentioned in the contemporary novels of Jane Austen, or those, immediately succeeding, of Scott. Though the owner of an income which even in these days would be reckoned princely, John Decastro has outrun the constable. His elder half-brother Bartholomew, a scholar who has been disinherited in his favour and has accepted the family living, undertakes the management of his affairs, and, after the compulsory sale of large estates in Berkshire and of the house in Grosvenor Square, plants him in comfort, with some five thousand a year, on some property in the North, apparently near Cumberland. The work at the outset is entirely humorous, depicting the eccentricities of "Old Bat," "Old Comical," and other characters. It then develops into a romance of adventure, two brides being, one after the other, carried off by men of fashion, concealed in buildings of Udolpho-like mystery, and undergoing imminent risk of their lives. Extravagant enough are the perils by which these heroines are beset, and the manner in which the risks are brought upon them reminds one strongly of the picaresque novels of the seventeenth century. The whole is told, however, with extreme vivacity, and constitutes eminently agreeable reading. Among those who have been influenced by 'The History of Mr. John Decastro,' Mr. Walsh instances Thackeray. The once popular scenes between Helen and Modus in 'The Hunchback' of Sheridan Knowles might well have been suggested by others in the book. Curious phrases or survivals of speech are met with. Old Crab, who had been expelled from the University for a Latin satire upon the professors, calls an "oaken towel" the stick which he is in the habit of using for purposes besides that of support. A beating with a stick is still in the North "a towel-ling." "Old Comical," on arriving at an inn, orders a "hot pot of rambooze," a mixture of eggs, ale, wine, and sugar, once common in Cambridge. A turkey is said to have the habit ascribed to the ostrich of putting his head into a little hole and thinking, "like a fool, that no part of its body can be seen." This handsome reprint, which is unabridged, may well secure fresh reputation for a work which has not hitherto received due recognition.

*John Lackland.* By Kate Norgate. (Longmans & Co.)

*The Angevin Empire, 1154-1216.* By Sir J. H. Ramsay. (Sonnenschein & Co.)

*Historical Introductions to the Rolls Series.*

By William Stubbs. (Longmans & Co.)

WE have delayed noticing Miss Norgate's work until it was possible to review together the three books named above. In scope and in scale of treatment the histories of John and of his reign compiled by herself and by Sir James Ramsay have some degree of similarity; while the great

bulk of Dr. Stubbs's 'Introductions to the Rolls Series,' here reprinted, are concerned with the period covered by Sir James's latest volume.

In her previous work, the well-known 'England under the Angevin Kings,' Miss Norgate had carried her story down to the loss by John of his northern French possessions in 1206; and as her present book is a biography of John, beginning abruptly with his birth, some two-fifths of it deal with ground which she had already traversed. She has avoided, however, with much ingenuity the obvious danger of repetition by rewriting and expanding her text, even where there was not any additional information to be supplied. In scheme, moreover, the work before us differs somewhat from its predecessor, for while that was a history of England under Henry II. and his sons, this may best be described as an historical biography of John. It was understood that Miss Norgate was to give us a character-study of the king, and we are led to expect something of the kind by the prominent insertion, at the outset, of this quotation from the pages of Mr. J. R. Green:—

"The closer study of John's history clears away the charges of sloth and incapacity with which men tried to explain the greatness of his fall. The awful lesson of his life rests on the fact that the king who lost Normandy, became the vassal of the Pope, and perished in a struggle of despair against English freedom, was no weak and indolent voluptuary, but the ablest and most ruthless of the Angevins."

In the main, however, she leaves the reader to form his own conclusions from the facts, save that she asserts in her closing words that, if John had lost his possessions, it was "not by blunders in statecraft or errors in strategy, not by weakness or cowardice or sloth." We have no wish to argue with Miss Norgate: her "dear and honoured Master" has spoken; *causa finita est*. But the student will remember that no man bestowed "closer study" on the reign of John, and that no man was more pre-eminently entitled to pronounce on character a decisive judgment, than that historian whose memorable essays stand last upon our list. In his introduction to Walter of Coventry, as in every other place where he had to speak of John, Stubbs was pitiless in his scorn:—

"John then, so far as I can read his character from his acts, was a mean reproduction of all the vices and of the few pettinesses of his family. ....He has no policy of either aggression or defence. ....He made no plans and grasped at no opportunities. He was persistent only in petty spite and greedy of easy vengeance. He staked everything on the object of the moment, and made no effort to avert his ruin until it was consummated. ....He had neither energy, capacity, nor honesty."

But, indeed, the estimate of his energy and capacity in Miss Norgate's previous work appears to us distinctly lower than that which she now adopts.

It is in her careful references to authorities—and, above all, to foreign authorities—that Miss Norgate, we think, is at her best. And this gives her writings a very real value. The publication by M. Paul Meyer of the 'Histoire de Guillaume le Mareschal' is of capital importance for John's reign, and it has been used by her throughout, though the

editorial volume would seem to have appeared after her book was in type. M. Meyer, for instance, is as confident that "li arcevesques," who advocated Arthur's claims on Richard's death, was Hubert Walter as Miss Norgate is that it was the Archbishop of Rouen. With the admirable 'Histoire de Louis VIII.' of M. Petit-Dutaillis she is also well acquainted, and it is doubtless to him that she owes her realization of the utility of the 'Histoire des Ducs de Normandie et des Rois d'Angleterre,' to which she constantly refers. With what may be termed minor authorities, with our national records, which begin in this reign to be of importance, and with current historical literature she is sufficiently familiar. Finance is probably the one subject upon which Sir James Ramsay, whose strong point it is, is more fully informed. Neither writer, it seems, is acquainted with Mr. Baldwin's monograph on scutage, in which the importance of that source of revenue is shown to have been over-estimated; but Sir James considers that "the scutages of the reign, of which so much has been made, came to very little." Miss Norgate's care, however, is shown by the long note she devotes to them, in which she rightly points out that (as has been elsewhere shown) "the marginal dates" assigned to them in the Rolls edition of the 'Red Book of the Exchequer' "are wrong throughout John's reign." On one important and contested point she has withdrawn, we observe, from her position: the statement in her previous work as to John that, in 1202, "the court of the French peers condemned him by default, and sentenced him to be deprived of all his lands," is now abandoned as "erroneous and derived from a false report." But we do not find in the appended foot-note the name of M. Charles Bémont, by whom the statement was assailed. Sir James Ramsay accepts the story (which comes from Ralf of Coggeshall) after weighing all the evidence. Both writers, however, independently agree in accepting Mr. Round's contention that Stubbs went wholly astray in his history of the critical year 1191. Miss Norgate, who had duly followed Stubbs, has completely altered her narrative here (as will be seen on collating her works), though this would not be supposed from her inadequate reference, in a note, to 'The Commune of London.' Sir James Ramsay frankly acknowledges the source of the view he adopts. It is significant of the character of the third book upon our list that Mr. Hassall, by whom it is "edited," has no allusion to the question that has been raised, and allows Stubbs's version to stand without comment.

Among the signs of the close attention Miss Norgate has paid to the work of others, we note her abandonment of the name "Lupicard," which she had adopted from Géraud, for "Lou Pescaire" (with a different meaning), in which she follows Delaborde. She has also rightly substituted, without naming her authority, "Fitz Audelin" for her previous "Fitz Aldhelm." Her dissertation on Robert Fitz Walter and Eustace de Vesci is a creditable piece of investigation, though undertaken to prove that each of them was "both a traitor and a coward." While admitting that the barons are likely to have kept their own interests



in view, we are somewhat surprised at the note of bitterness in Miss Norgate's attitude towards them during the struggle for the Charter. We read of "their selfish scheme of revolution," and find them described as "the men who posed as the champions of justice and right," as "the 'patriots' to whom England is supposed to be indebted for her Great Charter." It is unfortunate that she has neither given any preface to her book nor included an appreciation or even a list of her authorities. To confirm, as she does in one place, the charges of "the royalist Roger of Wendover" against the barons by the evidence of Matthew Paris, with "his strong anti-royalist feeling," seems odd, in view of the fact that Matthew was only a lad at the time, and that he made, when he took to writing history, such large use of Roger's work. One practical improvement is noteworthy in the present work—Miss Norgate now inserts throughout the marginal dates which were sadly lacking in 'England under the Angevin Kings.'

If Miss Norgate's book is a history of John, that of Sir James Ramsay is a history of John's reign and of those of his two predecessors. In a candid and brief preface he tells us at what he has aimed, and he has succeeded in accomplishing the task he set himself to perform. Dr. Gross, with his exceptionally wide experience of historical literature, has described the previous volumes of Sir James as "the best survey of the main facts of English history down to 1154," and it is again a repertory of facts that we find in the volume before us. "Political," as the author justly observes, the history of England continues in the main during the period of which he treats; but he is fully alive to the importance of finance and commerce, and claims to have given special attention to the ecclesiastical struggles of the time. Sir James is one of those civilian writers to whom military history appeals with peculiar force. Richard's campaign in Palestine and the notable battle of Bouvines are instances specially in point. The latter is illustrated by a map and by two plans of the battle, the fruit of study on the field itself. Whether one agrees with the author or not, he is always original in his treatment of battles, and has reasons to give for his conclusions, which in this case are wholly opposed to those of Delpech, while Köhler and Mr. Oman, we learn, in his opinion, "make the fatal error of assuming that the allies reached the field of battle by the Tournai road." The full description of the battle brings out well the remarkable stand made by the infantry under Reginald of Boulogne. For the institutional side of our history we are still dependent on Stubbs's 'Constitutional History,' though Sir James deals briefly with certain matters, such as the development of the boroughs, on which he has made himself conversant with the latest research. It is chiefly to the practical teacher of history that Sir James's work will appeal. Its careful chronology deserves mention, and the appended list of authorities with concise notes on their value is a distinctly valuable feature. The index, as before, strikes us as inadequate; but for this the copious table of contents makes some amends. The teacher will also appreciate

the "inset" headings in clarendon type, which are none the less effective for occasionally resembling the "scare headlines" of America. 'Richard just in Time,' 'The Garrison Saved,' 'Marriage of an Abbess,' 'Trip to France,' 'The Pope coming Round,' 'A Push for the Kiss of Peace,' are phrases which scarcely suggest the sobriety of the author's narrative, while 'Methods of Barbarism' reminds us that he strives to be up to date. Though making far more use of the Pipe Rolls than Miss Norgate, he has not availed himself so well as she has of the evidence of the Patent and Close Rolls for supplementing that of the chroniclers. On the other hand, he is better informed than she is on John's great inquest in 1212. His map of the Angevin dominions in France (1166) is the most striking we have seen, but one cannot help observing that his plan of the 'Fortifications at Les Andelys,' though professedly taken, as was that of Miss Norgate, from Deville's work, diverges from hers in the details. We may take our leave of both their books with the remark that they display alike long and conscientious toil, and that if Miss Norgate's monograph is the more readable, they are both of them permanent and substantial contributions to English history.

Dr. Stubbs's 'Introductions' to certain Chronicles in the Master of the Rolls' Series have long been famous among students, and many must have felt that a fitting memorial of that illustrious historian would be their republication in a suitable and collected form. They are here described as "collected and edited" by Mr. Arthur Hassall; but his editing is represented only by a preface of a page and a half and by the brief note prefixed to each introduction. The most crying want was a really exhaustive index to the whole of these disjointed introductions, which occupy in this volume more than five hundred closely printed pages; but that is precisely what is lacking. The index, of some five pages, is quite inadequate. Apart from this, one cannot but wish that the now antiquated references had been brought up to date, and that some mention had been made of the points on which subsequent research has thrown a fresh or a fuller light. As the order in which the introductions are collected is not that in which they were written, the confusion of references becomes serious. For instance, we have first the introduction to Ralf de Diceto, with references to Hoveden in the Rolls edition; then "Benedict of Peterborough," with reference to an old edition; then Hoveden himself, with references to the Rolls edition; next the 'Itinerarium,' with references to an old edition; and so on. Yet the reader is left to puzzle out all this for himself.

Of the surpassing merit of Stubbs's work there can be no need to speak; yet it is only those who have followed him in his field to whom it can be fully known. That he stood, as an historian, head and shoulders above all those of his time—at least in his own wide domain—can hardly, we think, be questioned. The minuteness of his knowledge, the breadth of his view, the singular ripeness of his judgment, were combined with a deep human interest, with that marvellous power of portraiture and of

reading the minds of men which, in these days of exact research, the historian threatens to lose. And to his almost unflinching sagacity he united the charity which was for him "that highest justice which is found in the deepest sympathy with erring and straying men." One lays down this volume of his studies with increased wonder at his stores of knowledge, at the marvellous industry which enabled him to accomplish so much within the compass of his life.

#### NEW NOVELS.

*The Adventures of Harry Revel.* By A. T. Quiller-Couch. (Cassell & Co.)

A KNOWLEDGE, "extensive and peculiar," of shipping and craft in their less aristocratic branches, and of the people who go down to the sea in them; a sense for life's little humours, a store of anecdote, a scholar's reverence for his mother-tongue, and, underlying all, the poet's "hate of hate, and love of love": such is Mr. Couch's equipment for story-telling. It would be strange if, with these gifts, aided by the power of inventing or assimilating good story-stuff, his books were other than delightful reading—and that they are. Yet somehow each as it appears leaves an impression of a little disappointment in the minds of his most constant admirers. We are speaking, it must be understood, of his longer efforts; his short stories leave nothing to be desired. It may be that the habit of thinking, so to speak, in short stories cramps the author's wings for a more extended flight; or, to vary the metaphor, that his eye, accustomed to a small area, loses the power of adaptation to a broader field. At any rate, the best of Mr. Couch's longer stories seem rather to consist of successive episodes than of a series of events inevitably leading one to another. From this point of view 'Harry Revel' is excellent. The adventures are as exciting or amusing as any reader could wish. The atmosphere is thoroughly wholesome and breezy. Rewards and punishments are rightly adjudged. There is not a slipshod sentence in the book. Boys will read it with delight, and get nothing but good out of it. Yet the reader who has followed the author from the first feels a little disappointment that in all these years he should not have got further from the excellences of the 'Splendid Spur.' Nay, as a work of art, we venture to think the present book something of a retrogression from the 'Ship of Stars.' We shall be well pleased with as much more of Harry as Mr. Couch cares to give us; there is more, or why has he put him into the 52nd, of all regiments? Indeed, the preface gives assurance of more. But we shall continue to look out for the really great novel which we believe Mr. Couch has in him.

*Overdue.* By W. Clark Russell. (Chatto & Windus.)

MR. CLARK RUSSELL is not one of those writers of whom it can be said that their workmanship surpasses their materials. His material, indeed, is the finest that can be desired; sailing ships, adventures in tropic seas, sunk treasure, divers—the mere recapitulation "moves the heart more than a trumpet." Yet when he comes to deal

with them his style and the obtrusion of his personal opinions on all subjects in heaven and earth destroy the pleasure of the educated reader, and must injure the literary palate of those to whom we suppose the author more especially to appeal. His latest work shows the usual characteristics. The general story, if not very new, is one capable of almost infinite variations; the incidents, though not always arising very obviously out of the course of the narrative, are often entertaining. But the characters do not live, from the captain's young wife, who is apparently meant for the ideal of spirited and cultivated young-womanhood, to the inefficient villain who is supposed to pursue her with unwelcome addresses, or the comic but loyal-hearted diver, with the ingeniously selected name of Mr. Dipp. Mr. Russell suffers from the gift of fluency. If he wrote slower, and gave himself more time to look over his work, he would write better. There is a passage near the end of this story, trivial in itself, but very typical of his method. A box containing a thousand sovereigns is held up by two men, and quickly put down. "For although," says the author, "I have never attempted to lift a thousand pounds, I should say roughly, without calculating the weight of the sovereign, that this amount in specie would be about as much as a man could carry." The calculation takes about half a minute, and the weight is a little over seventeen pounds.

*Love in a Life.* By Allan Monkhouse. (Methuen & Co.)

WE find a strenuousness and sincerity in this novel which at once appeal to the reader. The author, dealing with men and things which he knows, has spared no pains to set them before us, and has achieved success. His hero is a striking and very genuine character, who by industry and ability has risen to a position where "he does something in a warehouse," and meets—though with diffidence and reserve—ladies and gentlemen on an equal footing. His warm sympathy with his fellow-workers, his passionate belief in their ultimate success, his contempt for drones and shams, are retained and intensified along with the awakening of other feelings—a vague desire for culture, and a gradual appreciation of some of the class among whom he now deliberately sets himself.

"*Croppies, Lie Down*": a Tale of Ireland in '98. By William Buckley. (Duckworth & Co.)

MR. BUCKLEY may be fairly said to have achieved the difficult task of writing a successful historical novel. That his story contains many scenes which the reader longs in vain to forget only shows that the characteristics of his chosen period have been carefully studied and powerfully reproduced. If, while making the very worst of the cruelties committed by loyalists (which need no enhancing), he anxiously minimizes the counter atrocities of the rebels, that is but one more proof of the subtle influence which partisanship on either side in Irish politics seems destined to exercise over the most generous minds. That Mr. Buckley on the whole possesses a generous mind is demonstrated by the sym-

pathetic tolerance which marks his delineation of character. The most interesting person in the book is not Devereux, the rather melodramatic rebel leader, but his rival, Major Heathcote, a typical English officer, who, though utterly out of sympathy with the subject race, lays down his life in the endeavour to secure them fair treatment from the irregular troops nominally under his command. Justice is also done to the large class of Irish Protestants who did what they could to shield their persecuted Roman Catholic neighbours from the cruel laws of that time. Even Castlereagh is so portrayed as to excite our pity rather than our hatred; and the two Government spies introduced have the redeeming qualities with which Scott was wont to endow his rascals. The female characters are also admirably drawn. The sketches of Irish peasant women will rank with those of any novelist, and both the heroine and she-villain are living beings of flesh and blood—one lovable, the other fascinating. The author is thoroughly conversant both with the Irish dialect and the forms of speech which obtained in England a century back. It is all the more to be regretted that he should be guilty of writing "transpire" for *happen* and "practical" for *practicable*, with other lapses of the same description.

*The Squireen.* By Shan F. Bullock. (Methuen & Co.)

THIS admirable study of life among the farming class in Ireland will perhaps suffer in the estimation of English readers because the scene is laid in unromantic Ulster, and the characters are loyal Orangemen instead of picturesquely rebellious Celts. But, none the less, it is Irish to the core. Martin Hynes, the "Squireen" (a blend between a country gentleman and a farmer), with his reckless extravagance, his shameless fortune-hunting, and the jovial good nature which makes it impossible to hate him, could scarcely have flourished on any soil but that of Ireland. The same may be said of the honest and hard-working Fallons, in whom is exemplified that terrible indifference to the comforts and refinements of life usual amongst Irish people, even when they are exempt from the pinch of poverty. The story is sad, but full of the national humour.

*Wyemarle's Mother.* By Edward H. Cooper. (Grant Richards.)

WYEMARLE is a nice little girl whose lot is cast in very aristocratic circles, where apparently there is small scope for the normal development of childhood. Her mother is a busy and popular woman of fashion, who, returning to England and her children after some years in India, has at first less time for the cultivation of her own family than for that of the welfare of humanity in general. Lady Darcy's natural ability and affection cannot fail, however, to be of practical assistance to her in the unaccustomed rôle of parent. Wyemarle tells her own story and the manner in which she is for some time sacrificed to the queerness of temper of her small sister Kitty with a pretty pathos and simplicity. She is a precocious child, and her adventures in Paris are rather beyond her years; but the book, though

more suitable for the perusal of her elders than of her contemporaries, is a clever study, from a child's point of view, of her own parent and surroundings.

*Histoire Comique.* By Anatole France. (Paris, Calmann-Lévy.)

M. ANATOLE FRANCE himself explains the title of his book: "Comic—that is to say, having to do with comedians." Nothing can be more commonplace than the story upon which he has embroidered much of his irony in the style which none can rival. A fourth-rate actor kills himself for a second-rate actress, who for a moment, with the connivance of her mother, had been "his friend," because she has become the mistress of a clerk in the Foreign Office. After his death he haunts her, for, after trying to placate him by attendance at his funeral and by taking flowers to his grave, she finds "he is everywhere except where they put him." The vulgar plot is, of course, redeemed by the magic touch of the author. The theatrical scenes are studied from life, and the principal talker, a theatre doctor, is half-way in his philosophy between M. Bergeret and M. Jérôme Coignard. The book is full of gems, as, for example, this, which is no doubt intended rather for men and women than for the stray dog to which it is addressed: "Tu n'as pas de collier. Tu n'es pas heureux. Mon pauvre ami, je ne peux rien pour toi." The volume is, of course, strong meat, and not at all meant for babes.

*La Fille du Braconnier.* By Achille Melandri. (Paris, Armand Colin.)

'LA FILLE DU BRACONNIER' is published in the excellent series "Pour les jeunes filles," but is not, to our thinking, so good as most of the volumes in the set. It involves the battle of Montereau in the campaign of France and that of Quatre Bras. The French theory of the Waterloo campaign is developed in the account of the latter fight, and, contrary to the views of more skilled observers on the campaign, we are told that it was Ney who lost Waterloo before it was fought.

#### LOGIC AND PSYCHOLOGY.

UNDER the title *What is Meaning?* (Macmillan & Co.) Lady Welby attempts to give the outlines of a science of "Signifies" which shall clear up the ambiguities of speech and bring us by degrees to complete mutual understanding in the use of terms. If the history of thought does not indicate any great probability that such a scheme, whether taken in hand by individual thinkers (as by Leibniz) or by experts working together, will ever be finally realized in the absence of scholastic fixation—the influx of new experience and thought being inevitably fatal to it where there is movement—the author nevertheless makes many acute and interesting remarks. The most striking suggestion is that the primitive man—that is, man just becoming conscious of human as distinguished from animal powers—had in some ways more insight than the men of a complex civilization. One application of this thought is that the repudiation by positive science of the search for "causes," in the metaphysical sense, is a kind of relapse to the animal stage:—

"In truth the repudiation by science of all claim to deal with 'causes' or 'impelling forces' engenders the suspicion that in one sense the position of science



at full length, sitting on a bank, and in the background is a standing figure of Pallas Athene in bronze, holding a palm branch over him. M. Boucher is one of the most promising of the younger generation of Falguière's pupils.

A MONUMENT to the memory of Sainte-Beuve was inaugurated at the Montparnasse Cemetery, Paris, on Sunday last, but the ceremony was spoiled by the rain and hail. The monument, by M. José de Charnoy, shows us "un Sainte-Beuve baudelaire, tourmenté, raviné, satanique, d'une calvitie bossuée et d'un sourire infernal," as one of the reports candidly states. It is curious that the great French literary critic should have had to wait over thirty years for a monument. His 'Causeries du Lundi' and his 'Nouveaux Lundis' are probably not so generally read as they were some years ago, but no one with the smallest pretension to a knowledge of French literature can afford to overlook them.

*La Revue* has reprinted an article which appeared in its January number under the title 'Vers la Langue Internationale,' in which there is given a sort of philosophy of Volapuk, La Langue Bleue, and Esperanto: three rival claimants for the honours of the future. If Italy, Spain, and France could agree upon a common Latin tongue, which, we think, would be Provençal or Catalan Spanish, no doubt that tongue would have some chance of becoming a great language of trade. The enormous weight in the world of the future which Central and South America must possess, and the vast number of Italians settled in South America, in themselves point to some such agreement. French, however, is likely to be immortal as a literary and diplomatic tongue. The notion that English or Russian can be superseded in the world by any newfangled invention is a dream.

An anonymous donor has given the generous sum of 200,000 francs towards the erection of the projected new library buildings in Zurich, in which the Cantonal Library, the ancient city libraries, and other local libraries are to be united under a common roof. Dr. Ulrich Hoeppli, the Milan publisher, who was recently made a doctor *honoris causa* by the Philosophical Faculty of the University of Zurich, has sent a gift of 25,000 francs for the same object.

RECENT Parliamentary Papers include Education, Scotland, Return showing Expenditure, List of Day Schools, &c. (9½d.); Report of the Charity Commissioners (1s. 2d.); and Forestry, Minutes of Evidence, &c., taken before the Departmental Committee on British Forestry (2s. 5d.). Vol. II, New Series, The MSS. of the House of Lords, 1695-1697, has also been published (2s. 9d.).

## SCIENCE

### CHEMICAL LITERATURE.

*The Elements of Physical Chemistry.* By Harry C. Jones. (New York, the Macmillan Company; London, Macmillan & Co.)—The author, who is Associate Professor of Physical Chemistry in the Johns Hopkins University, is well known as a worker in certain departments of physics and physical chemistry, and in producing this book has done excellent service which will further

advance his reputation. We do not share the fear that he expresses in the preface and elsewhere that the work of such men as Kopp, Bunsen, Gladstone, Regnault, and Stas will in future be ignored in consequence of the great advances made within the last fifteen years in new departments of physical chemistry. The older work is the permanent foundation of most of the newer. This textbook necessarily requires on the part of its intelligent user a knowledge of the elements of chemistry and of physics, and a fair acquaintance with mathematics and the elementary calculus. The work is well balanced and well divided: there are ten chapters, dealing respectively with atoms and molecules, gases, liquids, solids, solutions, thermo-chemistry, electro-chemistry, photo-chemistry, chemical dynamics and equilibrium, and finally with measurements of chemical activity. It is illustrated with sixty-seven figures and numerous tables, and is provided with a good index. A very valuable feature consists of the numerous references to original papers and literature, which the author has nearly always consulted. The first four chapters deal with what the author calls, in reference to the nature of the problems dealt with and the methods used in solving them, the older physical chemistry, but this is brought well up to date. The modern physical chemistry begins with chap. v., on solutions. The author points out that as we know matter in three distinct states of aggregation—solid, liquid, and gas—and that as matter in every state can be mixed with matter in each of the other states, we can have nine different classes of solutions. There are solutions of gas, liquid, and solid, respectively, in gas; gas, liquid, and solid, in liquid; and gas, liquid, and solid, in solid. Examples of all these classes of solutions are known, and the study of solutions is the study of the properties of these nine classes of mixtures. This chapter is the most important in the book, and gives an excellent *résumé* of the work on the subject down to the time of publication. In the space of 112 pages we find well-chosen examples clearly set out in an unbiassed manner.

The latter half of the book deals with the transformations in energy which accompany changes in matter, the importance of which has been realized most fully during the last quarter of a century. It is now obvious that the fundamental problems of chemistry will not be solved by a study of the changes in matter alone, but only by simultaneously studying the distribution of energy which accompanies the changes of chemical reaction. Regarding thermo-chemistry, the author remarks that no very important generalization connecting constitution and thermal relations has been reached. The data at hand are insufficient, and the phenomena dealt with too complex to admit at present of any broad conclusion. But it is clear that the energy contained in a molecule is dependent not solely on the number and kind of atoms, but also on the way in which they are combined; the constitution of the substance has a marked influence on the heat of combustion—i.e., the molecules of isomeric substances contain different amounts of energy. Electro-chemistry takes up about 120 pages, and is dealt with in a very satisfactory manner. In the last chapter examples are given of the dynamical methods of measuring chemical affinity—as, for example, by the inversion of cane sugar by different acids and by the hydrolysis of esters; also examples of methods of measuring relative activities by static or equilibrium methods, such as Ostwald's method of measuring change in volume, and Kohlrausch's method of measuring electrolytic conductivity. The results of these measurements are at present purely empirical, but without doubt the physical chemist of the future will be able to found on them some broad generalizations which, in their turn, will extend the science of chemistry.

Physical chemistry, especially modern physical chemistry, has extended and altered chemical ideas in many directions; it has also greatly helped in the solution of many physical problems, and been of much use to other departments of natural science, especially to biology and geology. The thanks of all workers and all students in this region of science are due to Prof. Jones for the great care and the skill which he has expended in producing this textbook, which we hope will have a large circulation.

*Text-Book of Physiological and Pathological Chemistry.* By Prof. G. Bunge. Second English Edition. Translated from the Fourth German Edition by Florence A. Starling, and edited by Prof. E. H. Starling, F.R.S. (Kegan Paul & Co.)—These lectures of Prof. Bunge upon physiological chemistry were originally introduced to students in this country twelve years ago by the translation of the late Dr. Wooldridge. Since that time two more editions have appeared in Germany, and a good deal of material has been added, covering more recent investigations. The untimely death of Dr. Wooldridge has made it necessary for others to carry on his task, and Prof. Starling, who assisted him in the preparation of the first English edition, has now edited the translation by his wife of the new sections of the work. We are very glad to welcome the appearance of this new edition, since the time has long been ripe for a revision and enlargement of the original text. The main body of the present book will be found to retain the old form and arrangement, but several important additions have been made to the earlier lectures, and some new chapters appear for the first time. It may be noticed that the chemistry of the nucleins has been more fully dealt with, especially in regard to the work of Miescher. The experiments upon the portal circulation due to Pawlow have been introduced, and the investigations by Horbaczewski of chemical events within the spleen. It is odd that, even in this later edition, no notice has been taken of the very important additions which have been made in this and other countries to our knowledge of lymph formation; and the practical omission of this and allied problems in their most modern form is the more curious in view of the bias which is exhibited throughout the book towards vitalistic modes of thought. But we willingly accept a selective personal enthusiasm in exchange for the routine of traditional teaching. Prof. Starling, in occasional notes, has appropriately indicated the points which have not been discussed, and has supplied the proper references for their study elsewhere. The branches of the subject which receive the fullest and most lucid treatment are, of course, those particularly associated with the name of Schmiedeberg and his fellow-workers, and it is to Schmiedeberg that we have to attribute the system of ideas, especially in regard to oxidative and synthetic processes occurring within the body, which receives such clear expression at the hands of Prof. Bunge. But the author is more than the mouth-piece of his school, and in every direction exhibits his breadth and originality of view. He undoubtedly owes much of his independence to the fact that before he turned his attention to physiology he was already intimate with pure mathematics and chemistry.

New chapters will be found in the present edition dealing with infection and the chemical relationships of the bacterial toxins, with fever, and with the ductless glands. These subjects are treated almost purely from the point of view of the chemist, and very shortly; but as a guide to, and in connexion with, his other reading the student will find them coherent and suggestive. Here, as throughout the whole work, the fullest references are added to original sources.

**Blowpipe Analysis.** By J. Landauer. Authorized English Edition by James Taylor, B.Sc., A.R.S.M. (Macmillan & Co.)—This is a very useful little book, which has proved its value by having reached the third edition in the original. This English edition is revised and brought up to date. It gives a short—too short—historical sketch of blowpipe analysis, and a list of substances well adapted for showing the most important blowpipe experiments. The apparatus, reagents, and operations of blowpipe analysis are described, also Bunsen's flame reactions; and then about half the book is devoted to special examinations for elements when in combination, and the systematic examination of compound inorganic substances, with tables showing the behaviour of the bases, alone and with reagents, before the blowpipe. The work forms an excellent compendium to a branch of chemical analysis to which perhaps too little attention is paid to-day.

#### SOCIETIES.

**ASTRONOMICAL.**—May 8.—Prof. H. H. Turner, President, in the chair.—The President announced that the Council had elected Lady Huggins and Miss Agnes M. Clerke Honorary Members.—The Secretary read a paper by the Rev. S. J. Johnson on a possible cause of the moon's obscurity during the lunar eclipse of April 11th.—Mr. Lewis gave an account of a paper communicated by the Astronomer Royal, being micrometric measures of double stars made with the 28-inch refractor of the Royal Observatory, Greenwich, during 1902.—Mr. Bryan Cookson gave a brief account of his work on Jupiter's satellites during his recent stay at the Cape Observatory.—The Astronomer Royal exhibited and explained a series of diagrams illustrating the observations of sunspots and faculae at the Royal Observatory, Greenwich, from 1874 to 1901, and also observations of magnetic declination and horizontal and vertical force during the same period.—Dr. Rambaut gave an account of the observations made at the Radcliffe Observatory, Oxford, of stars occulted by the moon during the eclipse of April 11th.—A brief discussion followed on Mr. Percival Lowell's recently suggested standard scale for telescopic observation, or scale of "seeing."—Mr. Hinks read extracts from a letter from Mr. Ritchey, of the Yerkes Observatory, describing his methods of development for astronomical negatives, particularly those of nebulae. Mr. Ritchey employed very slow developers, taking an hour over a single negative. The extremely dense portions in the centre of some nebulae were reduced with a reducing solution.

**GEOLOGICAL.**—April 29.—Mr. J. H. Teall, V.P., in the chair.—Mr. N. M. Kirkcaldy and Mr. B. Stracey were elected Fellows; and Prof. Carl Klein, of Berlin, was elected a Foreign Correspondent.—Prof. Bonney exhibited three specimens found by Prof. Collie on Desolation-Valley Glacier, east of the watershed of the Rocky Mountains and a little south of the Canadian Pacific Railway.—The following communications were read: 'The Age of the Principal Lake-Basins between the Jura and the Alps,' by Dr. C. S. Du Roi de Selys Longchamps; 'On a Shelly Boulder-Clay in the so-called Falagone Formation of Iceland,' by Mr. Helgi Petursson.

**LINNEAN.**—May 7.—Prof. S. H. Vines, President, in the chair.—Mr. W. Dennis, Mr. J. S. Thomson, and Mr. M. F. Hopson were elected Fellows.—Mr. G. S. Saunders exhibited living specimens of the carnivorous slug *Testacella haliotidea*, which he had received from Torquay the previous day.—The first paper was by Dr. H. J. Hansen, 'The Ingolfiellidae, fam. n., a New Type of Amphipoda,' which was demonstrated by the Rev. T. R. R. Stebbing for the author. The greatest depth explored by the Danish Ingolf expedition in the summers of 1895 and 1896 was that of 1,870 fathoms, a little south of the entrance to Davis Strait. A small quantity of bottom material showed several forms new to science, amongst which was a single specimen having a likeness to the Caprellidae, but with pleopods markedly differing from those of any known amphipod. Some years later the author examined a specimen of an allied species obtained by Dr. Th. Mortensen from an island in the Gulf of Siam. These two new species *Ingolfiella abyssalis* and *Ingolfiella littoralis*—one abyssal from the North Atlantic, the other from shallow water in the Pacific—agree in being extremely minute. Dr. Hansen considers the distinctness of the family to rest on at least four characters: 1, complete separation of the eye-lobes; 2, incomplete structure of the

pleopods; 3, stilliform molar process of the mandibles; 4, the circumstance that in both gnathopods the formation of the "finger" is shared by the sixth and seventh joints, while that of the "hand" is transferred to the fifth joint. There are several additional peculiarities.—In presenting the paper on behalf of the author Mr. Stebbing suggested that the distinctive importance of some of the features might be lessened by comparison with more or less closely parallel modifications in the Amphipoda. Nevertheless he fully agreed with Dr. Hansen that the combination of so many unusual characters was highly remarkable, and justified the institution of a new family.—Mr. A. O. Walker contributed some critical remarks.—A paper by Mr. B. A. Bensley, 'On the Evolution of the Australian Marsupialia, with Remarks on the Relationships of the Marsupials in General,' was read by Dr. W. G. Ridewood. The paper contains a minute description of the dentition of more than forty genera, and treats also of the structure of the hind foot. Mr. Bensley considers that the primary division of the Marsupialia should be based on the condition (syndactylous or eluthero-dactylous) of the second and third digits of the hind foot, rather than on the condition (polyprotodont or diprotodont) of the incisor teeth; and he is disposed on this account to associate the Peramelidae more closely with the Phalangeridae than has hitherto been customary. The author regards the Australian marsupials as probably monophyletic, and considers, with Winge, that the ancestral forms were primitive members of the Didelphidae, a family which must have had a wide geographical distribution in past times. A study of the dentition impels him to the conclusion that the primitive types were all insectivorous, but that the subsequent radiation, or divergent evolution, proceeded along two primary lines, one carnivorous, culminating in Sarcophilus, the other omnivorous, and finally herbivorous. In the second line all of the advanced forms are diprotodont, and all of the typical terminal forms are highly specialized herbivora.—The last paper read was 'Copepoda Calanoida, chiefly Abyssal, from the Faroe Channel and other Parts of the North Atlantic,' by Canon A. M. Norman. Most of the Copepoda here mentioned were procured by Sir John Murray in the Triton expedition of 1882, at various depths to 600 fathoms; a few were from the Valorous expedition of 1875; the remainder from a gathering sent by Prof. Haddon from 200 fathoms forty miles north-west of Achill Head. Some of the specimens have been examined and named by Prof. G. O. Sars, and the great interest of the observations laid before the Society consisted in the record of the geographical distribution of these small, but ever-active crustaceans. Thus some of the Faroe Channel species found at considerable depths were taken by him nearest the Pole; the varying depths at which these organisms occur constitute isothermal lines, which largely determine their dispersion. Instances were adduced in the cases of *Phyllopus bidentatus*, *Giesbrecht*, and *Amalophora magna*, T. Scott, in support of the very wide dispersion of some of these forms.—Mr. A. O. Walker pointed out that on a previous occasion he had drawn attention to similar facts in the distribution of Amphipoda.

**ANTHROPOLOGICAL INSTITUTE.**—May 5.—Mr. H. Balfour, President, exhibited a stone celt, worn as an amulet, from Benin; some silver ex-voto offerings from Malabar; and a dagger from Siam, on the sheath of which were natural markings interpreted by the natives to represent the name of Allah.—Mr. A. L. Lewis, Treasurer, read a paper on 'Some Stone Circles in Derbyshire.' Mr. Lewis first dealt with the Arborlow circle, which has recently been excavated by Mr. Gray, under the auspices of the British Association. Like the Avebury circle, Arborlow is surrounded by an embankment outside a ditch, the latter, therefore, obviously not intended for defensive purposes. All the stones are now flat, with the exception of one which is leaning, and in consequence it is extremely difficult to fix the circumferential line or diameter. The general plan, however, is oval. Mr. Lewis was of opinion that in the centre there was a group of three upright stones opening to a point somewhat north of east, and facing probably to the Beltane sunrise. A skeleton—apparently a late interment—was found in the centre, but part of the embankment on the south-east has been formed into a tumulus, which was found to contain an interment of the Bronze Age. Mr. Lewis was of opinion that sepulture was no part of the original purpose of the monument. He also referred to other Derbyshire circles, including the "Wet Withins" and the "Nine Ladies." With regard to the latter, he was of opinion that the term "nine" as applied to standing stones simply meant "holy," and in support of this view he cited several instances of the sacred or mystic significance of the number.—Mr. Lewis also read 'Some Notes on Orientation.' He

began by referring to the association—pointed out by Dr. Rivers—between *south* and *right* in Welsh and other languages, and considered that the reason was that, when the connexion first arose, the people, for some ceremonial purpose, were accustomed to turn to the east on certain occasions, when their right sides would become their south sides, and he incidentally referred to the almost universal practice of churchgoers to turn to the east at the recitation of the Creeds. He felt, therefore, that it was possible that the connexion went no further back than the origin of this present-day custom, but still it might have originated in far remoter periods. The Greeks looked upon the right side as propitious, while the Romans looked upon it as unlucky; but this was due to the fact that while both peoples looked upon the north-east as the favourable quarter, the Greeks in their auguries turned to the north, whereas the Romans turned to the south. Mr. Lewis mentioned many instances showing how the north was looked upon as unlucky and the south as lucky; but this belief is by no means universal, and the north-east seems generally to be considered the most favourable quarter, and then the east. Summarizing, Mr. Lewis was of opinion that, on the whole, the quarter from which the sunlight came was considered the most favourable, and that the question of the favourableness of the right or left depended on the position taken up at the ceremonies. In conclusion, he referred to a sort of symbolism of three and one which he had noticed in several stone circles. In a small circle in the Isle of Man there was a combination of one and three stones, but in many instances natural objects—especially the peaks of hills—have been used to suggest the symbolism. This is particularly noticeable at the circle at Penmaenmawr, where the Great Orme and two other hills make a trinity to the north-east, and at the circle on Bodmin Moor, where the three tips of Brown Willy are visible, due east of the circle, over a low intervening ridge. Both papers were illustrated by lantern-slides, mostly from photographs taken by the author.

**SOCIETY OF BIBLICAL ARCHAEOLOGY.**—May 13.—Prof. Flinders Petrie gave an account of his recent excavations in Egypt. He said that the excavations on the site of the so-called Temple of Osiris have uncovered remains of ten successive temples, differing in form and position, and ranging from the first to the twenty-sixth dynasty. The god Upuat appears far more than Osiris; the only dedicated vase of early times, and the temple sculptures before the eighteenth dynasty, all refer to Upuat. A large quantity of ivory carvings and glazed pottery of the first dynasty was found in chambers adjoining the temple. The ivories show a naturalistic school of fine work to have existed before the rise of Egyptian conventions. The use of blue glaze with inlaid purple designs is now carried back to Menes. Foreign black pottery, dated to the first dynasty, is identical with that of the late Neolithic period from Cnosus. A third palace-fort, like the Shunet-zebib, has been found, and the series dated to the thirty-second dynasty. To the south of Abydos a chapel of Queen Teti-Shera was opened, containing a great stele on which she is adored by her grandson Aahmes I. A small ivory statuette of the most brilliant work has shown for the first time the portraiture of Khufu.

**HELLENIC.**—May 5.—Sir R. Jebb, President, in the chair.—Dr. Waldstein read a paper on the bronze found off Cerigo. Two years ago, in the *Monthly Review*, Dr. Waldstein published an article in which, on the evidence of photographs of the upper part of the bronze found in the sea off Cerigo, he considered that the statue probably represented a Hermes Pargoros and was of the Praxitelean style of sculpture. Since then the statue had been completely restored by the French sculptor M. André, and M. Cavvadias had kindly sent a number of different views of the whole statue. In the light of this new evidence Dr. Waldstein reconsidered the question of the subject as well as the style of the statue. The front view, showing the two middle fingers of the upraised hand bent forward on the same level, made his interpretation of this attitude as that of an orator bidding silence before he began to speak less secure. On the other hand, it seemed to him impossible that the statue represented an athlete about to throw—or who had just thrown—a ball. Nor was it likely that the sculptor would have finished off the hand in all details and then inserted a round object. It would be much easier to cast the hand holding the object at once. Still the round object might have been of some other material, such as an apple, and thus it was not impossible that the figure might have held an apple as Paris, or the hair of the head of Medusa (Perseus), or the purse of Hermes. On the whole, it seemed to him most probable that the hand was merely raised in gesture, and that the statue represented Hermes



as an orator. As to the style, we must remember that in many records that *par hesitatio est* whether two separate groups were by Scopas or Praxiteles; and it cannot thus appear extraordinary that, after he had been able to study the several photographs of the fully restored statue, he should now change from Praxiteles to Scopas. On the other hand, not having examined the statue itself, he could not be positive as to its merit in all details, and whether we might attribute the work to the hand of the master himself or his followers. But when we compare the statue with works of Praxiteles, such as the 'Hermes' (which the lecturer did throughout by means of lantern-slides), we at once see that the proportions of the body are not those of the 'Hermes', with its longer torso and the different modelling of the muscles. It is in this respect nearer to the 'Apoxyomenos' of Lysippus, only that here again the longer legs, the greater slimmness, and the smaller head, of which the ancients speak as distinctive characteristics of that artist, distinguish it from the Cerigo bronze. The lecturer then proceeded to show the difference in the treatment of the heads of the bronze and the Praxitelean and Lysippean statues, and demonstrated how the distinctive characteristics of Scopasian heads, as shown by Dr. Graef and others, and as maintained by himself for many years, were to be found in a marked manner in this Cerigo statue. He threw on the screen heads mentioned by Dr. Graef in various museums, and added to them some bronzes at Naples, at Florence, and elsewhere, and especially dwelt upon the characteristic treatment of the eye and forehead, and the peculiar way the hair seemed to rise out of the forehead. Lastly he showed how in the 'Hercules' of Lansdowne House—in the body and especially in the head—the same Scopasian characteristics were manifest, and that the famous intaglio of Hercules by Cneius in the British Museum was a replica of the same 'Hercules,' all manifesting the same style as the bronze from Cerigo.—A discussion followed, in which Dr. Rendall, Mr. G. F. Hill, Mr. Stannus, and others took part.

## MEETINGS NEXT WEEK.

- MON. Geographical, 3.—Annual Meeting.  
—United Service Institution, 3.—Military Bands and Military Music. Lecture II., Mr. J. M. Rogan.  
—Aristotelian, 8.—Dr. Bosanquet's 'Logic,' Prof. W. R. Boyce Gibson.  
—Institution of British Architects, 8.—The Formation of the Ancient Style of Egyptian Architecture, Sir M. Conway.  
—Society of Arts, 8.—Mechanical Road Vehicles, Lecture IV., Mr. W. Worby Beaumont. (Cantor Lectures).  
—Surveyors' Institution, 8.—Discussion on 'Modern Methods of Valuation of Mineral Residues.'  
TUES. Society of Arts, 4½.—'Mezzotints,' Mr. Cyril Davenport.  
—Royal Institution, 5.—'The Astronomical Influence of the Tides,' Lecture II., Prof. G. H. Darwin.  
WED. Meteorological, 4½.—'The Relation of the Rainfall to the Depth of Water in a Well,' Mr. C. P. Hooker; 'The Frost of April, 1893,' Mr. W. Marriott.  
—Chemical, 4½.—'Isomeric Partially Racemic Salts containing Quilquevalent Nitrogen,' Part XL, Messrs. G. Tattersall and F. S. Kipping; 'The Conditions of Decomposition of Ammonium Nitrate,' Mr. V. H. Veley; 'Note on the Action of Methylamine on Chromic Chloride,' Messrs. W. R. Lang and E. H. Jolliffe; 'The Action of Liquefied Ammonia on Chromium Chloride,' Messrs. W. R. Lang and C. M. Carson.  
—British Archaeological Association, 8.—'The Granges of Margam Abbey,' Major T. Gray.  
—Microscopical, 8.—'Exhibition of Pond Life.'  
—Society of Arts, 8.—'Fencing as an Art and as an Historic Sport,' Mr. Egerton Castle.  
THURS. Historical, 8.—Sir Robert Wilson in the Peninsular War, Prof. G. W. Oman.  
—Royal Institution, 5.—'Proteid-Digestion in Plants,' Lecture II., Prof. S. H. Vines.  
FRI. Royal Institution, 5.—'Dictionaries,' Dr. J. A. H. Murray.  
SAT. Royal Institution, 3.—'Music,' Lecture III., Mr. Hamish MacCunn.

## Science Gossip.

A NORWEGIAN expedition, commanded by Capt. Roald Amundsen, left Christiania a few days ago on the *Gjøa*, with the object of fixing the exact situation of the magnetic North Pole. The party are expected to be absent for four years, the route taken being by Lancaster Sound, Boothia Felix, where a magnetic observatory will be established for a period of two years under control of two members of the scientific staff, and back by the North-West Passage, Victoria Land, and the Behring Straits. The cost of the expedition is partly met by Capt. Amundsen himself, partly by grants from King Oscar, the Nansen fund, and various other sources.

THERE has just been issued as a Parliamentary Paper, at the price of 1s. 2d., A Report on the Cause of Salmon Disease—a Bacteriological Investigation by Mr. Hume Patterson.

A NEW small planet was discovered by Prof. Max Wolf at Königstuhl, Heidelberg, on the 3rd inst.

PROF. KREUTZ publishes in *Ast. Nach.*, No. 3867, the result of a calculation by himself and Herr Ebell of the orbit of Grigg's comet

(b, 1903), by which it appears that it passed its perihelion on March 25th at the distance from the sun of 0.51 in terms of the earth's mean distance. It is at present only about half as bright as at the time of discovery, is receding from the earth (distance now 1.50 on the above scale), and moving in a south-easterly direction. Next week it will be situated a few degrees to the south of Sirius.

PROF. HARTWIG, of Bamberg, calls attention (*Ast. Nach.*, No. 3866) to some remarkable irregularities in the light variations of SS Cygni, which he suggests may be caused by a ring of meteors, having the sun in the plane of its orbit, and the meteors being of unequal density, with two gaps or portions in which they are specially more dispersed than in the rest of the ring. The star was discovered by Miss Louisa D. Wells on a photographic plate taken at Harvard College in the year 1896, and persevering observation of its changes seems to be desirable.

WE have received the Report of the Director of the Kodaikānal and Madras Observatories for 1902. As Mr. Michie Smith was absent on a visit to England from the end of October, the Report is signed by Mr. Charles P. Butler, Acting Director. Satisfactory progress has been made towards getting all the arrangements into working order, but the astronomical operations during the past year have been chiefly directed to the examination of sunspots and their spectra, of which many drawings and maps have been obtained, attention also having been given to the mapping of prominences with the spectroscope and the general spectrum of the chromosphere. During the year the sun was visible on 346 days, out of which spots were seen on 110, none being visible on the remainder. Meteorological observations were continuous, and the seismometer was in constant action throughout the year; also the magnetographs from their installation in the new vault in the month of August to the end of the year. A large part of the Report is taken up with tables of the seismological results at Kodaikānal, and the meteorological both there and at the base station at Periyakulam. The work at Madras (from which the Deputy Director, Mr. R. Li. Jones, was absent during a considerable part of the year) consisted chiefly of the time-service and of meteorological observations, which are also tabulated. The rainfall, both at Madras and Kodaikānal, was above the average, the difference being chiefly due to a rather excessive fall in October. The mean temperature at Madras was above the average for all months except October; the highest recorded during the year was 180° F. on the 8th of May, and the lowest 62° 2 F. on the 6th of February.

HERR WALTER F. WISLIZENUS has recently published a fourth volume of his 'Astronomischer Jahresbericht,' giving a carefully indexed list, with brief abstracts, of astronomical works and papers which appeared during 1902. The utility of these annual volumes for purposes of reference is greatly enhanced by the regularity and early date of their appearance.

## FINE ARTS

THE ROYAL ACADEMY.  
(Second Notice.)

WE dealt last week with the fault which, in our opinion, hinders all real artistic progress at Burlington House. We have now the more difficult, if pleasanter, task of calling attention to the few works which, in spite of that hindrance, have deviated into comparative success. There can be little doubt which is the most striking and effective of the fourteen hundred paintings exhibited. That it should be also the largest—or almost the largest—is remarkable, for pictorial success on a large scale is far from common. Mr. Furse's *Return from the Ride* (No. 471) is evidently a portrait

group, and though the height at which it is hung makes it impossible to examine the handling, the general effect is so broad and powerful as to be worthy of Mr. Sargent at his very best. Somehow a large scale seems to suit Mr. Furse. His big equestrian portrait of Lord Roberts (exhibited some years ago) and the 'Return from the Ride' are at once better designed and more harmoniously coloured than are his smaller canvases. Neither the pictures now on view at the New English Art Club nor the *Lord Charles Beresford* (218) can be called really successful in colour or handling, though the latter work is well planned. The 'Return from the Ride' is more than well planned: the colour scheme is at once bold and harmonious, and the broad brushwork, which in Mr. Furse's smaller paintings often looks coarse and heavy, ceases to be noticeable when employed on some eighty square feet of canvas.

Mr. Sargent is not at his best this year, though his great skill of hand and accuracy of eye save him from anything like actual failure. Not one of his pictures in consequence seems to us to be so good as Mr. Herkomer's portrait of *Sir Hermann Weber* (163). Mr. Herkomer is usually skilful, though his taste in colour and treatment is, to put it mildly, uncertain. In his portrait of Dr. Weber he has confined himself to sober browns and greys, so that there is no disturbing note to take away the attention from the forcibly modelled head of his sitter. The work, too, is excellently composed, in this respect forming a striking contrast to Mr. Herkomer's *Mrs. Errol Guy Turner* (731). The extraordinary difference between the two pictures affords another striking instance of the want of system to which we have previously referred. The 'Dr. Weber' is planned in the traditional manner which was brought to perfection by Rembrandt. Mrs. Turner's portrait is less well arranged than the ordinary modern photograph.—Of Mr. Shannon's portraits *Miss Dulcie Lawrence-Smith* (77) will probably be the most popular, though Nos. 93 and 214 really face greater difficulties.—Mr. Greiffenhagen's picture of *C. M. Cleverley, Esq.* (441), is singularly accomplished and artistic, while the careful little painting of *Crawford Noble, Esq.* (743), by Mr. Campbell Smith, is a thoroughly good piece of work in a different style.

Mr. J. F. H. Bacon set himself an almost impossible task in trying to paint *The Homage Giving, Westminster Abbey, August 9th* (233). A Menzel might have made the thing wonderful, if hardly artistic, by sheer power of drawing; a Wilkie might have made the scene into a good picture, by taking liberties with the lighting and the overwhelming red of the robes—liberties with which the British public of to-day would not be quite pleased. Mr. Bacon cannot claim the special gifts of Menzel or of Wilkie, and has contented himself with giving a careful illustration of the scene. This, although it is not a good work of art, is at least no worse than many other paintings of the kind, and that is something to be thankful for, considering the hopeless nature of the subject.

Of the figure pieces Mr. Orchardson's *Mrs. Siddons in the Studio of Sir Joshua Reynolds* (201) displays that admirable artist's usual power of composition, skill of hand, and taste in colour. Among his fellow-Academicians Mr. Orchardson stands almost alone in having found a method of painting which suits him, and in keeping to it, so that year after year we can count upon him to exhibit some really charming work of art. The drapery scattered over the model's throne in the foreground of this year's picture would alone be enough to prove him a real painter and a real colourist.—Another good picture, though the figure element in it is so subordinate that it might almost be termed a landscape, is Mr. Spenlove Spenlove's study *Unto this Last: the Pilot's Funeral at Southwold* (742). It is not so skilful in handling as Mr. Orchardson's work, but its

ound design and quiet, harmonious colour make it almost as noticeable. It is unfortunate that the painter should have given it an affected title, for the painting is good enough to gain acceptance on its artistic merits, apart from any appeal to popular sentiment.

Not one of the smaller figure pieces in the exhibition shows any remarkable talent, though several of them must be the result of good taste and good training. In their very different ways Miss Johnson's *Mother and Child* (184), Mr. McCormick's *War* (188), Mr. Reid's *Barbara Allen* (316), Mr. Blacklock's *Wonderland* (653), and Mrs. Hunter's *Road-Mender* (693) are all artistic, if not very great or serious.—Of the followers of the Pre-Raphaelites, Miss Brickdale is given the place of honour, her *Rosamond* (538) being hung on the line. The painting, however, though careful, is too tame and monotonous to stand the test of so close an examination.—Mr. F. C. Cowper's *Lady Clare* (783) suffers from a certain incoherence of composition, but, so far as we can judge from a distance—for the picture is skied and in a corner—it looks a much better piece of work.—Of the younger genre painters, Mr. A. J. Munnings is perhaps the most vigorous. His country scenes are full of humour and observation, and although they are painted without any refinement of handling or colour, they indicate considerable natural talent. If Mr. Munnings could strengthen his taste and his technical methods by the study of some such master as Daumier, we think he might develop into an artist of no common power.

Perhaps because he is so strongly represented at the New Gallery, Mr. Watts sends only one landscape to Burlington House. *A Parasite* (163) is, from the nature of the subject, less immediately attractive than many of the master's other works, and the very boldness with which the tree-trunks pass right up the middle of the canvas may come as a surprise to those whose ideas of landscape are Academic. Perhaps even the artistic mind may think that such an emphatic statement would have looked none the worse had it been carried out on a smaller canvas; but the noble illumination of the sky, the delicate half-light under which the distant woods are seen, and the abrupt grandeur of the general design, are things which Mr. Watts alone of living men can conceive and execute.

Of the younger landscape painters we are apt to expect most from Mr. Clausen, Mr. Edward Stott, and Mr. Mark Fisher. Mr. Mark Fisher and Mr. Clausen are not this year seen at their best. In the case of the former, the exhibition held some months ago at the Dudley Gallery may be responsible. Of Mr. Clausen's works *Dusk* (66) is the boldest in design, but the whole does not unite so completely as it might do, and the orange and purple of the evening sky introduce a disturbing element into the colour scheme. Mr. Stott's two pictures (330 and 616) are, as usual, thoroughly artistic in every way.—Mr. La Thangue is often more heavy-handed and more prosy than the three painters we have mentioned. This year, however, his contributions are among the most satisfactory landscapes in the exhibition. Of the *Provençal Winter* (133) we spoke in our previous article. His *Moving Bracken* (324) can also be almost unreservedly commended as a thoroughly sound and artistic piece of work, well designed, pleasing in colour, and consistently, if rather thickly, painted. His smaller canvases, too (528, 541), also deserve careful attention. Mr. La Thangue is not a great artist, but he knows what he wishes to do, and knows the way to do it. By sheer force of method his work thus assumes an air of comparative mastery in an exhibition where so much seems to have been left to chance.—*The Pool* (545), by Mr. Arnesby Brown, is also well designed, but the subject was hardly worth recording on so large a canvas.—The well-known Norwegian painter Fritz Thaulow contributes

one work (72), but it is not worthy of his reputation. The painting is skilful, of course, but the intimate affection for simple things and simple places which inspired his earlier pictures seems to have vanished, and without it the *River in Normandy* looks rather an empty and commonplace production.

Mr. Alfred East has experimented in several different styles, and none of the experiments is wholly successful, though where serious effort is so rare any serious work, even if it does not attain its goal, deserves honourable mention.—Sir E. A. Waterlow's diploma picture, *The Banks of the Loing* (116), is not a fair specimen of his work, and we hope it will be rehanged before it is hung in the adjoining gallery. His larger work *Crossing the Heath, Suffolk* (776), on the other hand, is one of his most massive designs, and had he been able to learn from Crome the secret of fusing his sky and his distance a little more completely, the picture would have been a fine one.

Other landscapes which deserve notice are Mrs. Corbet's tasteful view of Athens (78); Sir Edward Poynter's study of the belfry of the Campanile of St. Mark, with a glimpse of the lagoon seen between its pillars; Mr. Adrian Stokes's bold *Autumn in the Mountains* (276); Mr. Weiss's coarse but powerful *North-Westerly Breeze* (333); Mr. H. W. Adams's *Winter Sunshine* (684), and two pretty sketches by Mr. Sant (560 and 620).—In the Water-Colour Room *Sunshine after Rain* (819), by Mr. T. Somerscales, jun., is fresh and pretty in colour, and *Sheep: Summer Afternoon* (873), by Mr. Alfred Elias, is well designed, but otherwise there is singularly little that is worth attention.—The Black-and-White Room, too, contains nothing that is really remarkable, though one or two of the small etchings, and the drawings by Mr. Seymour Lucas (1362), Mr. Harold Speed (1374), with the view of Toledo by Mr. Sydney Lee (1394), are excellent in their several ways.

The miniatures are for the most part so feeble as to be unworthy of serious consideration. It is dreadful to see this charming art degraded to a level that is really as low as that of a stippled society photograph when we remember that it was as miniaturists that English artists were first famous. Instead of going back for inspiration to Nicholas Hilliard, who made such good use of the tradition immortalized by Holbein, or to Samuel Cooper, whose art will almost stand comparison with that of Van Dyck, our modern miniaturists seem all to follow the airs and graces of Cosway, and to follow them a long way behind. No doubt the public taste is to some extent to blame for encouraging these invertebrate vignettes. Nevertheless, some amount of blame must be apportioned to the miniaturists themselves, for among them there must surely be two or three who can now and then be independent of the vanity of their customers.

Of the sculpture in the Central Hall Mr. Arnold Wright's *Galatea* (1702) shows the most feeling.—In *Paradise Lost* (1711) Mr. A. G. Walker handles an old theme with some success, the indecision of the tempted Eve being cleverly rendered; yet the elaborate treatment hardly expresses the spirit of the subject more completely than the rough pen sketch of a similar composition which Mr. Ruskin inserted in one of the best of his small books on art.—Mr. Horace Montford evidently went to Michael Angelo for inspiration when modelling his *In Memoriam* (1700). The result is an admirably designed figure, marred only by the vacuous and inexpressive head.—A similar lack of real feeling makes Mr. P. R. Montford's *Music and Poetry* (1719) seem nothing more than a clever academic exercise.

In the Lecture Room Mr. Alfred Gilbert's bust *My Mother* (1763) has perhaps the most vitality, which even the tasteless colouring cannot overwhelm.—Mr. J. H. M. Furse's statuette *The Solitary* (1868) is an earnest and powerful

work, though not, perhaps, so entirely satisfactory as the statuette he is exhibiting at the New Gallery.—Miss Frances Swan's bust *Adeline* (1829) and Mr. Colton's *Springtide of Life* (1880) are pretty, and Signor Canonic's *Dream of Spring* (1877) is an interesting, if not very sincere recollection of the days when Italian sculpture was a noble art; otherwise the room contains little or nothing that can be remembered with the most modest degree of pleasure.

#### MINOR EXHIBITIONS.

In our notice of the Royal Academy we have dealt with the unfortunate condition of miniature painting in England. The exhibition of the Society of Miniature Painters by no means tends to alter the opinion we there expressed—that the art seems in danger of being entirely lost. This danger, as we indicated, arises, in the main, from the utter lack of systematic teaching which prevails in England at present. Students are not, as a rule, directed to the best models, and even when they are so directed, the excellences of those models are not pointed out to them. To suppose that good teaching can turn average persons into geniuses is absurd. Teaching, however, can give talent a chance of developing, and it is because talent is so constantly misdirected in this country that we are driven to conclude that our system of teaching is at fault. Only two or three of the exhibitors at the Modern Gallery seem to understand that a good miniature may be anything more than a highly finished vignette, that it may have as much variety in design, colour, and treatment as an oil painting. The most artistic miniature in the show is—*horrescimus referentes*—the portrait of a dog. Mrs. Massey's *Monarch* (157) is an admirable little work, in which the beast's character is not effaced by foolish stippling, and where the forms look as if they were really drawn.—The portrait of Mrs. Edwards (15) also shows considerable power, and Mrs. Dale's portrait of Mrs. Craig (179) is a real if rather timid effort at design. The rest of the works exhibited do not merit serious notice from any one who knows what English miniatures were during the fifteenth and sixteenth centuries.

When Mr. Whistler painted his famous "Nocturnes," he did so with an equipment that was singularly complete. He had wonderful taste in design, colour, and pigment, and wonderful sureness of eye and hand. Miss Ida Lees is far less well equipped, and in consequence, for one reason or another, most of her little paintings of light effects on view at Messrs. Dowdeswell's attain only moderate success. *A Still Night* (34), however, is a charming little picture, and could be hung without discredit in any collection of good modern landscapes. Of the pencil sketches the least elaborate are the most artistic.

Modern Dutch marine painting is not a very remarkable form of art, but the Dutch seapainters, like the Dutch landscape-painters, manage as a rule to make pictures which are free from any obvious lack of taste or craftsmanship. Yet Mr. Mesdag at the Holland Fine-Art Gallery in Grafton Street does not show to advantage. None of the large canvases is remarkable for good design, good colour, or for evidences of real observation. Only in one picture, *Stormy Weather* (18), is the motion of the waves suggested even passably. We have no wish to seem unkind to one who has been a liberal patron of art and artists, and a capable if not an inspired painter, but we cannot help feeling that Mr. Mesdag has done far better work than that he is now exhibiting.

#### HERR VON FABRICZY AND THE 'JAHRBUCH.'

We have received from Herr von Fabriczy a letter, much too long to print in its entirety, in which he takes exception to the fact that our reference to his article 'Giulianos da San Gallo



Figürliche Kompositionen' (*Athenæum*, No. 3939) implied that he accepted the 'Madonna and Child' of the National Gallery as painted by Sangallo. He says:—

"Can there be any question as to the clearness of my statements, first, that in my opinion the National Gallery picture was not painted by Giuliano, but at most may once have belonged to him; secondly, that I see in it nothing more than one of the commonplace productions of an imitator of Botticelli?"

He comments on another paragraph of ours thus:—

"The second drawing," your reviewer writes, "from the Siena sketch-book, is presented as attesting the moment at which Sangallo attained complete individuality. Unfortunately for so much of the argument as rests upon the evidence of this drawing, we find in it a fantastic adaptation of the famous design by Mantegna representing Judith and her maid with the head of Holofernes, which is well known by the engraving of Mocetto." Proceeding with this argument, your reviewer will allow only a slight divergence between Mocetto's print (which, by the way, is a much modified arrangement of the composition attributed in the *Uffizi* to Mantegna) and Sangallo's Judith. Now I would spare your reader to the utmost all argument of words, and urge him to use his own unmolested eyes. He can readily turn to a reproduction of Mocetto's print in Delaborde's well-known 'La Gravure en Italie avant Marcantonio.' Let him hold up beside this Sangallo's drawing, and decide for himself whether or no these two differ in substance and spirit to the extent that two works might be expected to differ belonging to two Italian schools that are at opposite poles."

Herr v. Fabriczy goes on to suggest that our reviewer's eyes and logic are further at fault, and that those interested in the subject will find no difficulty in acquainting themselves with his matter at first hand, an idea which we applaud. As to his first point, he is entreated to believe that the slip of the pen by which our reviewer wrote "attempts to support it" (the theory that Sangallo painted the Madonna) for "attempts to connect with it" was wholly innocent. The print by Mocetto to which he refers was examined by the reviewer at the time of writing with absolutely "unmolested" [unprejudiced] eyes.

#### PICTURES BY GAINSBOROUGH AT STUTTGART. British Museum.

THE inferences drawn by Mr. Cronin from the short notice of the Gainsborough pictures at Stuttgart which appeared in your columns on May 2nd are hardly warranted by the facts. The two portraits are reproduced in the illustrated journal *Ueber Land und Meer* of February 22nd, 1903, from photographs by Brandseph, of Stuttgart. The full-length portrait of Queen Charlotte agrees in almost all particulars with the picture in the collection of Lord Powis, described by Sir Walter Armstrong, and may fairly be called a replica. The table and crown are omitted. The portrait of Prince Octavius, on the other hand, is certainly not a replica of the Windsor picture, full face in an oval, which was engraved by Cheesman. The Stuttgart portrait is in profile to left, in an oval, with landscape background; it is very fresh and animated. Sir Walter Armstrong mentions, but does not describe, a second "bust, in an oval," at Windsor. It is possible that this may agree with the Stuttgart portrait.

The third picture (No. 415) which Mr. Cronin seems to accept as a Gainsborough has been photographed, but not published. There is no tradition in Württemberg that connects it with Gainsborough's name, and all English critics to whom I have shown the photograph have been unanimous in thinking that it cannot be his work. The catalogue attributes it merely to the English School. No such picture was exhibited at the Royal Academy. The reason for dating it 1783 is the fact that Prince Octavius appears in it as a boy about four years of age. On the other hand, it may be urged that the season is apparently the height of summer; the trees, at least, are in full leaf. Prince Octavius

died on May 3rd, 1783, so that the scene is perhaps to be referred to the previous year. At any rate, it is unlikely that the date of the painting can be after 1786, as Mr. Cronin suggests. Prof. Lange's interpretation of the scene, introducing, among other persons, Nelson and Mrs. Siddons, is somewhat far-fetched.

CAMPBELL DODGSON.

#### THE HOLLAND ENGRAVINGS.

The collection of engravings formed by J. Holland in the eighteenth century was dispersed by Messrs. Christie on Wednesday, Thursday, and Friday in last week.

On Wednesday the engravings after Reynolds formed the principal feature: A Snake in the Grass, by J. R. Smith, 37l.; Lady Beauchamp, by W. Nutter, 26l.; Miss Frances Isabella Gordon, by P. Simon, 71l.; Mrs. Siddons as the Tragic Muse, by F. Howard, 67l.; Duchess of Ancaster, by R. Houston, 30l.; Lady Fenhoullet, by McArdell, 50l.; Miss Horneck, by Dunkarton, 31l.; Mrs. Billington as St. Cecilia, by J. Ward, 84l.; Miss Jacobs, by Spilsbury, 283l.; Mrs. Crewe, by T. Watson, 52l.; Miss Monckton, by J. Jacobé, 94l.; Mrs. Abington as the Comic Muse, by J. Watson, 262l.; Hebe (Mrs. Musters), by C. H. Hodges, 65l.; Miss Cholmondeley, by Marchi, 110l.; Mrs. Bunbury, by J. Watson, 31l.; Hon. Mrs. Stanhope, by J. R. Smith (lot 112), 252l.; the same (lot 128), 44l.; Lady Caroline Howard, by V. Green, 37l.; Duchess of Devonshire and Lady Georgiana Cavendish, by G. Keating, 58l.; Lady O'Brien, by J. Dixon, 28l.; Lady Caroline Montagu, by J. R. Smith, 73l.; Lady Catherine Pelham Clinton, by the same, 273l.; Duchess of Gordon, by W. Dickinson, 441l.; A Bacchante (Lady Hamilton), by J. R. Smith, 56l.; Mrs. W. Hope, of Amsterdam, by Hodges, 110l.; Dr. Johnson, by W. Doughty, 89l.; Col. Tarleton, by J. R. Smith, 36l.; Juvenile Amusement (Miss Bowles), by W. Ward, 42l.; The Strawberry Girl, by T. Watson, 178l.; Guardian Angels, by C. H. Hodges, 84l. After J. R. Smith: The Frail Sisters, by J. Hogg, 47l. After A. Kauffman: Lady Rushout and Daughter, by T. Burke, 48l.; Duchess of Devonshire and Lady Duncannon, by W. Dickinson, 37l.

On Thursday the engravings after Morland were the most numerous: Children Nutting, by E. Dayes, 75l.; Children playing at Soldiers, by G. Keating, 98l.; Juvenile Navigators, by W. Ward, 98l.; Blind Man's Buff, by the same, 89l.; Children Birdsneating, by the same, 71l.; The Farmer's Stable, by the same, 44l.; The Warrener, by the same, 48l.; Feeding the Pigs, and Return from Market, by J. R. Smith (a pair), 141l.; Smugglers, and Fishermen, by J. Ward (a pair), 52l.; The Farmyard, and The Farmer's Stable, by W. Ward (a pair), 68l.; The Horse-Feeder, and The Cornbin, by J. R. Smith (a pair), 65l.; Milkmaid and Cowherd, and Breaking the Ice, by the same (a pair), 63l.; Selling Fish, and The Fisherman's Hut, by the same (a pair), 58l.; The Public-House Door, and Stable Amusement, by W. Ward (a pair), 69l.; The Country Butcher, by J. Gosse under J. R. Smith, and Sailors' Conversation, by W. Ward (a pair), 69l.; Cottage Family, and Shepherd's Meal, by J. R. Smith (a pair), 56l.; A Conversation, and Peasant and Pigs, by the same (a pair), 65l. After Hobbema: Landscape, by R. Earlom, 28l. After Hudson: Mary, Duchess of Ancaster, 44l. After Wright: Master Bradshaw and his Sisters (wrongly called the Wright Family), by V. Green, 94l.; The Airpump, by the same, 26l.; Children of Walter Synnot, by J. R. Smith, 472l.; Master Ashton, by W. Pether, 37l. By W. Ward: A Visit to the Grandfather, 27l. After Frye: George III., by W. Pether, 25l. After Drouais: Countess Natalia Czernichev, by the same, 99l. After Gainsborough: Shepherd Boy in the Storm, by Earlom, 44l.; David Garrick, by V. Green, 28l. After Lawrence:

J. P. Curran, by J. R. Smith, 37l. After Peters: Hebe, by the same, 63l.

Mezzotints after the old masters were sold on the last day. After Van Dyck: Lord John and Lord Bernard Stuart, by McArdell, 25l. After Rembrandt: Rembrandt's Frame-Maker, by J. Dixon, 241l.; Officer of State, by W. Pether, 36l.; Jew Rabbi, by the same, 52l.; Standard-Bearer, by the same, 58l. By Rembrandt: The Angel appearing to the Shepherds (Wilson, 49), 42l.; St. Jerome (W. 108), 28l.; Beggars at the Door of a House (W. 173), 46l.; Dr. Faustus (W. 272), 48l.; John Lutma (W. 278), 26l.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 9th inst. the following pictures: L. Deutsch, The Milk-Seller, Cairo, 241l. Hoppner, Portrait of a Lady, in black dress, with white ribbon and bow, 231l. Pater, A Party of Masqueraders, 120l. Romney, Col. James Romney, 173l. Van Dyck, Portrait of a Lady, in black dress, with lace collar and cuffs, seated, 262l. C. Janssens, Countess of Falkland, 105l. Spanish School, Doña Isabella of Bourbon, 252l. Q. Brekelenkam, A Tailor's Shop, 273l. J. van Goyen, A River Scene, with a tower and windmill, 162l.; A Waggon and Figures crossing a Bridge, 110l. F. Hals, Portrait of a Gentleman, holding his gloves in his left hand, 892l. A. van der Neer, A River Scene, moonlight, 210l.; A Frozen River Scene, 1,155l.; A Landscape, with cattle and ducks, 136l. A. Ostade, Figures smoking outside an Alehouse, 273l. Rembrandt, An Old Man, in red dress, seated, 210l. Rubens, Portrait of a Gentleman, in black dress, with white ruff, 189l. S. Ruysdael, A River Scene, with figures and animals, 483l. Teniers, The Temptation of St. Anthony, 115l.; Interior of an Alehouse, 126l.; Terburg, Portrait of a Lady, holding a fan, 147l. H. Alken's six drawings entitled Fox-Hunting fetched 84l.

On the 11th inst. the following pictures were sold: R. Ansdell, Spanish Shepherds with Sheep, 105l. C. Seiler, The Artist, 131l. Birket Foster's drawing, A Landscape, children and flock of sheep on a road, fetched 136l.

#### FINE-ART SOCIETY.

ON Wednesday last an exhibition opened to the press at the Victoria and Albert Museum of British engraving and etching.

MESSRS. GOODEN & FOX, of 57, Pall Mall, are showing a collection of mezzotint engravings by David Lucas, lent for exhibition by a well-known amateur. The proceeds are for the benefit of the Artists' General Benevolent Institution.

AT Messrs. Carfax's Gallery to-day some sketches and studies by Mr. J. S. Sargent are on private view.

TO-DAY also the Burlington Fine-Arts Club open an exhibition of ancient Greek art, which will be on view till July 12th.

THE Black Frame Sketch Club held the private view of their annual exhibition of pictures last Thursday at the Leicester Gallery, Leicester Square.

AT the last meeting of the International Society of Sculptors, Painters, and Gravers, the following were elected Associates of the Society: Messrs. M. Bauer, A. K. Brown, C. H. Shannon, William Strang, and William Witsen.

MISS ROWLEY LEGGATT is showing paintings and sketches in oil of field and farm life at the Continental Gallery.

WE are sorry to notice the death of W. T. Maud, a distinguished war correspondent who had served in many fields, and was a valued member of the staff of the *Graphic*.

WE have to regret also the death of Señor José Jimenez y Aranda, one of the most dis-

tinguished of modern Spanish artists. He was born at Seville sixty-five years ago, and studied at the school of fine arts in his native city, of which he was professor at the time of his death. He also studied in Rome, Paris, and Madrid. At the Salons of 1882, 1889, and 1900 he received a Third Class Medal, a First Class Medal, and two Gold Medals; one of the latter was for his Don Quixote pictures, a series which, unfortunately, he did not live to complete. His more important creations include 'Le Christ' in the Luxembourg, and 'L'Accident' in the Madrid Museum. Some of his pictures are in private collections in this country, but he has a much greater vogue in New York than in England. To the Guildhall exhibition of two years ago Señor Federico de Sousa lent three drawings illustrating the vision of Friar Martin from the poem of Gaspar Nuñez de Arce, and three other examples of his work were shown at the same place. Two characteristic pictures were in the Turner sale at Christie's on April 4th, and one of these, 'Viva la Pepa,' is dated 1872. He illustrated Daudet's 'Tartarin sur les Alpes.' His son, M. Louis Jimenez, has also achieved distinction as an artist, and is already "hors concours."

We have received *Art*, Vol. I., No. 1, edited by J. E. Buschmann, and published by Messrs. Brown, Langham & Co. Art magazines in this country have already become so numerous that any new-comer has to fight an uphill battle. The magazine, however, of which the first number lies before us will have to face unusual difficulties. It is edited and printed in Antwerp, and while it contains short monthly reports from Berlin and Paris, it otherwise deals exclusively with the art and artists of the Netherlands. So far as we can see, there is not a single reference to England or English productions except in the advertisements, though in the course of the long and interesting article on 'Dutch Applied Art' some mention of the arts and crafts movement in England would not have been inappropriate. Nevertheless, if the magazine does deal almost exclusively with the art of the Netherlands and also happens to be turned into distinctly quaint English, the mere fact that the two principal articles are devoted to the sculpture of Meunier and the painting of Rubens indicates that the editor has a real feeling for good art as well as commendable catholicity of taste. Meunier is fairly well known in this country since the exhibition of his work at Knightsbridge some years ago. But if one may judge from the works now on view at Burlington House, English sculptors have caught no inspiration whatever from his strong and serious personality. The article, we may add, is excellently illustrated. Altogether the magazine may really be of use to those whose interest in art extends across the Channel, but it would be well for the publishers to have the proofs read by an Englishman.

A TELEGRAM to the Paris edition of the *New York Herald* announces that the Boston Museum of Fine Arts "has bought from a Charleston, S.C., owner, Copley's celebrated double portrait of 'Mrs. Ralph Izard,' meaning, presumably, Mr. and Mrs. Ralph Izard on one canvas. The telegram goes on to state that the "picture was painted in London while the Izards were on their honeymoon trip. The Revolution so impoverished the Izards that they could not pay for the picture, but a descendant of Mr. Izard finally bought it."

This picture is mentioned in Perkins's 'Sketch of the Life and a List of some of the Works of John Singleton Copley,' published at Boston in 1873, where the name is spelt Izard; it is there stated that Mr. and Mrs. Izard are painted on one canvas, dressed in Roman costume, and that the picture was done by Copley "in Rome in 1774." Its owner was unknown to Mr. Perkins.

THE Annual Report to the Secretary for Scotland by the Commissioners and Trustees of

the Board of Manufactures in Scotland as to their proceedings in regard to the National Gallery, School of Art, &c., has just been published at the price of 1½d.

THE death in Paris is announced of M. Louis Frédéric Schutzenberg, who had been an exhibitor at the Salon for over half a century. M. Schutzenberg was born in Strasburg on September 8th, 1825, and studied under Paul Delaroche and Gleyre. He entered the École des Beaux-Arts in April, 1843. He excelled in religious and historical subjects, but he also painted portraits, one of which was in last year's Salon.—The death is also announced, at the early age of thirty, of M. Couturier, a "reporter du crayon sans rival."

THE sale of Cruikshank's "own original" collection of his works, on Friday and Saturday next, at Messrs. Sotheby, Wilkinson & Hodge's, is an event of unique interest. This collection was exhibited by the artist at Exeter Hall in 1863, and comprises original paintings, water-colour drawings, sketches in monochrome, pencil, and pen and ink, with his own first proofs on India paper of his earliest and rarest etchings. The collection was purchased for the Royal Westminster Aquarium, where it has been on view for the last quarter of a century. The sale catalogue is an exact reprint of that originally produced by the artist himself.

MR. J. J. FOSTER, whose 'Stuarts in Sixteenth, Seventeenth, and Eighteenth Century Art' we recently reviewed, has a work in the press upon 'Miniature Painters, British and Foreign,' with illustrations from the Royal, the Wallace, and many private collections. It embodies the author's 'British Miniature Painters,' which has long been out of print, with much fresh matter, including a 'Dictionary of Miniaturists.' In the illustrations, the majority of which are in the best style of photogravure, the foreign schools form a special feature. The choicer editions will contain a representative selection of subjects coloured by hand from the originals. The work will be in two volumes, and Messrs. Dickinson, of New Bond Street, will be the publishers.

At the pulling down of a block of old houses on the eastern side of the Roman Theatre at Arles, near the Roman city gates, numerous fragments of ancient architecture were discovered, which are supposed to have been built into the fortifications after the invasion of the Saracens in the eighth century. Some blocks of stone bore interesting chiselled decorations; one, almost complete and undamaged, is ornamented with a frieze of the heads of bulls and open jaws of lions in bas-relief, and must have formerly belonged to the outer wall of the theatre; another, which is adorned with a chariot, led by winged genii, is assumed to have belonged to the Roman circus. Portions of columns were also found, which are encircled with vines, from which small human figures and birds peep out. Fragments of the bas-reliefs of an Arch of Triumph of the third century have been found in such quantity that it is almost possible to reconstruct the arch with them.

THE excavations begun in February this year by the Italian Archaeological Society at "Iraklion," in Crete, have been resumed after nearly a month's interruption, first by the holidays of the Latin Easter and then of the Orthodox Easter. A communication to the *Allgemeine Zeitung* states that the actual name of the little village where the great prehistoric palace has been discovered is not "Iraklion," but Aia Triás (Holy Trinity), and that it lies six kilometres to the north-west of the ruins of the ancient Phaestus. The writer believes it to have been the residence of a powerful ruler of Phaestus. The finds have been amazingly rich, and include about twenty tablets with "proto-Cretan" figures.

## MUSIC

## THE WEEK.

COVENT GARDEN.—'Siegfried.' 'Götterdämmerung.' 'Pagliacci.' 'Cavalleria Rusticana.' 'Lohengrin.'  
QUEEN'S HALL.—Dr. Wüllner's Recital.  
BECHSTEIN HALL.—Miss Grainger-Kerr's Recital. Mr. Meux's Recital.  
ST. JAMES'S HALL.—Herr Hofmann's Recital. Herr Zwintscher's Recital.

THE last two performances (Thursday week and Saturday) of the second cycle of the 'Ring' were most interesting. With Fräulein Ternina and Herr van Rooy in 'Siegfried' success was, of course, a foregone conclusion; while the former as Brünnhilde, quite apart from anything else, shed special lustre on the 'Götterdämmerung.' These two artists would have gladdened Wagner's heart. They are incarnations of Brünnhilde and Wotan rather than impersonators. Only an occasional weakness in the high notes—caused probably by recent illness—served to remind us that Fräulein Ternina was a mortal, and not actually the chosen war-maiden of Wotan. Herr Kraus in the two sections was at his best. If not an ideal, he is at any rate an excellent Siegfried. Herr Reiss as Mime gave a characteristic rendering of the part, but he does not invest the character with the same dry humour, cunning, and at the same time pathos, as Herr Lieban. The fine orchestral playing under Dr. Richter was again a prominent feature.

Last Friday week 'Pagliacci' and 'Cavalleria Rusticana' were given—a strange interlude between 'Siegfried' and 'Götterdämmerung.' Mlle. Charlotte Wyns as Nedda was not striking either as vocalist or actress, while Signor Dianni as Turiddu displayed a voice of pleasing quality, though as actor he was certainly not demonstrative.

On Wednesday evening Frau Knupfer Egli, one of the Rhine Maidens in the 'Ring,' appeared in 'Lohengrin' in place of Madame Bolska, who was indisposed. Her Elsa was most creditable. The middle notes of her voice are of sympathetic quality.

There have been several interesting recitals during the past week. On Saturday Dr. Wüllner gave his third at the Queen's Hall. It was a struggle between nature and art, for the noise of the storm at times almost drowned the voice of the singer. His programme included songs by Schubert and Schumann and Brahms which were admirably rendered; also a group of *Lieder* by Hugo Wolf, though, to our mind, not so characteristic as those of the first recital. Wolf sometimes recalls Schubert, and yet his individuality is felt, while flashes occur which betoken genius. We have to thank Dr. Wüllner, and Herr v. Bos, who plays the pianoforte accompaniments, for making us better acquainted with the songs of the gifted composer.

Miss Grainger-Kerr's recital at the Bechstein Hall on Monday included a group of characteristic songs by Russian composers—Glinka, Dargomijsky, Tchaikowsky, Balakireff, and Rimsky-Korsakoff; also four songs (Op. 56) by Mr. Edward MacDowell, the accomplished American composer, who appears this week at the Philharmonic Concert. Though unpretentious in form, they show technical mastery and soul; the workmanship is indeed most refined. Miss Grainger-Kerr sang with skill and artistic taste.—Mr. Thomas Meux, the well-known



vocalist, also gave a successful recital at the Bechstein Hall on Wednesday evening.

Herr Josef Hofmann, who gave a recital at St. James's Hall on Monday afternoon, was in his earliest teens when he made his first appearance in London, and then he gave promise of great things in the future, which promise has to a large extent been fulfilled. He has acquired, for instance, a very fine technique, and displays marked intelligence. Without feeling, however, these qualities count for little; they seem, indeed, only to expose barrenness of heart. From his mechanical reading of Beethoven's Sonata in E flat, Op. 31, No. 3, the pianist almost seemed as if he had no soul. Again, in a simple Mendelssohn 'Lied ohne Worte' the playing was colourless. In Schumann's 'Études Symphoniques' there was a welcome change; there were signs of sentiment—nay, of passion. Yet even here intellect and emotion were not always properly balanced. The theme in the bass of the second Étude ought certainly to be heard, but not thundered out so as to cover the melody in the upper part. Then, again, the canon chord variation sounded pointless without the due stress on the notes marked *sf*. In Étude No. 6 there was passion, but of too violent a character. In Chopin's Nocturne in C minor good intentions were spoilt by exaggeration of tone and sentiment. Later on, in pieces by Moszkowski, Rubinstein, and Liszt, and in his own clever Étude for the left hand, Herr Hofmann, however, was heard to great advantage.

On Tuesday afternoon Herr Rudolf Zwintscher gave his second recital. Here again we have a pianist of no mean gifts, but in Schubert's 'Wanderfantasie' he showed utter lack of restraint. The tone was hard, the pace forced; there was no refinement or poetry in the playing; and even the technique was at times smudgy. Altogether it was one of the most unsatisfactory performances of that fine work which we have ever heard. We speak frankly; from experience we know that Herr Zwintscher is capable of far better things. He also played a Sonata in C for pianoforte and violoncello, of his own composition—one of considerable interest. There is a fine broad opening theme in the Allegro, and a second one not lacking in character, but the development of this subject-matter is of unequal merit; a beautifully delicate coda deserves note. The Adagio proved a movement of real charm and poetical feeling. In the finale the effect was in inverse proportion to the effort; there was much striving without actual attainment. The pianist was assisted by Mr. Herbert Withers in the interpretation of his work. Herr Zwintscher is an earnest musician, and he deserves all credit for introducing a serious composition instead of pieces of a light *ad captandum* order. His whole programme, indeed, was of high character, the first part being devoted to the old masters Bull, Munday, Couperin, and Rameau.

### Musical Gossip.

'THE SCHOOL-GIRL,' a new musical comedy, diverting text by Messrs. Henry Hamilton and Paul Potter, clever lyrics by Mr. C. H. Taylor, and taking music by Mr. Leslie Stuart, was successfully produced at the Prince of Wales's Theatre last Saturday night. In a piece of this

kind music necessarily plays a subordinate part; a composer cannot show his full strength. Mr. Stuart has, however, provided songs and choruses in which the music, while ear-catching, keeps above the commonplace, and in some numbers shows character. The specially refined orchestration in 'Little Cance' also deserves note. Miss Edna May and Mr. George P. Huntley contributed largely to the pleasure and fun of the evening.

MR. JOSEF HOLBROOKE gave a second chamber concert of modern British music at Steinway Hall on Thursday evening of last week. His own second quintet, styled 'Fate,' for strings and horn, showed thoughtful and clever writing, but the performance was not a good one. A Trio Fantaisie, by Mr. Alfred H. Barley, for pianoforte, violin, and cello, made an agreeable impression on account of the melodious character of the themes, which hold the attention and are well developed. A Pianoforte Sonata in G minor, by the Birmingham musician J. D. Davis, exhibited some striking passages and not a few dry ones. It was ably presented by Mr. Holbrooke.

DR. AUGUST MANNS—on Tuesday the honorary degree was conferred on him—finds himself unable, owing to a severe attack of rheumatism, to conduct the rehearsals of the Handel Festival, and consequently the Festival itself. In Dr. F. Cowen and Mr. Henry Wood he will, however, have able representatives.

MR. WALTER MACFARREN, who has been Professor of the Pianoforte at the Royal Academy of Music for over fifty years, will devote himself after this term exclusively to private teaching. He has been active not only as teacher, but during his long career has given numerous pianoforte recitals and lectures.

We hear that Messrs. Bell have in hand a new series dealing with the great composers, to be uniform with their "Miniature Series of Painters." For the volumes to be issued first, which will treat of Handel, Mozart, Beethoven, Mendelssohn, and Sullivan, Messrs. Bell have enlisted the help of Dr. Cummings, Prof. Ebenezer Prout, Mr. J. S. Shedlock, Mr. Vernon Blackburn, and Mr. Saxe-Wyndham; and other volumes by well-known authorities are in preparation.

IN the *Allgemeine Musik-Zeitung* of May 8th Dr. Fritz Volbach publishes two hitherto unknown letters written by Mendelssohn to Schott in Mayence. The first, dated Berlin, December 28th, 1841, is a reply to one received from Schott eleven days previously. The composer expresses doubt as to whether he would be the right man to compose an opera for the Académie Royale at Paris. He states that it has always been his wish to write such a work for Germany, but that he has never found a subject to suit him. If, however, Schott will use his influence with Scribe and get him to prepare a book, then, if it appeal to him, he will waive his objection. In the second letter (Berlin, January 26th, 1842), in reply to another letter from Schott, Mendelssohn says virtually the same thing in different words. One sentence, "Your friend who is on the spot will be better able to judge," seems to imply that Schott had undertaken through some friend in Paris to put the matter before Scribe. Now in 1831 Mendelssohn consulted Immermann, director of the Düsseldorf Theatre, with regard to an opera-book on Shakespeare's 'Tempest,' a subject which had long been in his mind, and on which, as he says in a letter to his father (December 19th, 1831), "my mother (if I mistake not) wished me to write an opera." Nothing, however, came of it. Fifteen years later Mendelssohn was in communication with Lumley, lessee of Her Majesty's Theatre, respecting an opera on 'The Tempest,' libretto by Scribe; but the composer was dissatisfied with the book. It would be interesting to know whether that 'Tempest' text of Scribe was the outcome of

the correspondence of 1841-2. In a letter to Lumley (Paris, December 24th, 1846) Scribe says: "Annexed you will find the poem founded on Shakespeare's 'Tempest' which you did me the honour to commission me to write." And according to Lumley's 'Reminiscences of the Opera,' p. 167, Mendelssohn only received the libretto from Scribe on January 19th, 1847. The composer was angry at the liberties Scribe took with Shakespeare's play; it is, therefore, somewhat amusing to find the following in the same letter: "I have done the utmost to respect the inspirations of your immortal author." Scribe's libretto, it may be added, was given to Halévy, whose opera was produced at Her Majesty's in 1850.

THE *Arte Musical* of May 1st notices an interesting concert given by the recently founded Sociedade de Concertos e Escola de Musica at Lisbon, the programme of which was devoted entirely to the works of Portuguese composers. It included excerpts from the new opera 'Amrah,' by F. Guimarães, Professor of Counterpoint at the Lisbon Conservatorio, and various compositions by J. Neuparth, A. Machado, and R. de Fonseca. The orchestra of eighty performers of both sexes was under the direction of G. Ribiero, Guimarães, and Cardona.

REINHARD KEISER, who established German opera at Hamburg, and who himself wrote over a hundred operas and operettas, is said to have died in 1739. Such, at any rate, is the date given in Mendel, Fétis, Riemann, and Grove; and, according to some, he died at Hamburg, according to others at Copenhagen. In the last number of *Die Musik* (11 Jahr, Heft 15) Herr E. Kreusel quotes from a diary of the military chaplain Raimund Bruns, of Potsdam, in which mention is made of a "Johannes Kaiser, formerly music and theatre director at Hamburg," who was imprisoned with the writer at Spandau, and, after three years' confinement, released in 1742.

### PERFORMANCES NEXT WEEK.

MON.	Miss Madeline Payne's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Lamond's Pianoforte Recital, 3, Bechstein Hall.
—	Madame Giulia Havogli's Concert, 8.30, St. James's Hall.
—	Beethoven Festival, 8.30, Queen's Hall.
—	Royal Opera, Covent Garden.
TUES.	Herr Zwintscher's Pianoforte Recital, 3, St. James's Hall.
—	Misses Carnegie-Prior and K. Purcell's Recital, 3.30, Steinway Hall.
—	Miss Sydney Keith and Mr. De Vere Barrow's Musical and Dramatic Recital, 8.30, St. James's Hall.
—	Beethoven Festival, 8.30, Queen's Hall.
—	Royal Opera, Covent Garden.
WED.	Miss Maude Valérie White's Concert, 3, St. James's Hall.
—	Zacharewitsch's Violin Recital, 3, Bechstein Hall.
—	Beethoven Festival, 8, Queen's Hall.
—	Handel Society's Concert, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
THURS.	Mlle. Spry's Concert, 3, St. James's Hall.
—	Madame Marcella Lindh's Concert, 3, Steinway Hall.
—	Miss Peppercorn's Pianoforte Recital, 3, Bechstein Hall.
—	Hegedüs's Violin Recital, 3, St. James's Hall.
—	Misses Patching and Eiry's Concert, 5, Bechstein Hall.
—	Beethoven Festival, 8.30, Queen's Hall.
—	Herr Josef Hofmann's Pianoforte Recital, 9.30, St. James's Hall.
—	Royal Opera, Covent Garden.
FRI.	Mr. Harold Bauer's Pianoforte Recital, 3, St. James's Hall.
—	Signor Husoni's Pianoforte Recital, 3.30, Bechstein Hall.
—	Beethoven Festival, 8.30, Queen's Hall.
—	Royal Opera, Covent Garden.
SAT.	Herr Kreidler's Violin Recital, 3, St. James's Hall.
—	Beethoven Festival, 5, Queen's Hall.
—	M. Pachmann's Pianoforte Recital, 3.30, Bechstein Hall.
—	Royal Opera, Covent Garden.

### DRAMA

#### THE WEEK.

ROYALTY.—'The Exile,' a Play in Three Acts. By Lloyd Osbourne and Austin Strong.

WYNDHAM.—'Mrs. Gorrings's Necklace,' a Comedy in Four Acts. By Hubert Henry Davies.

'THE EXILE' suffers from what may be regarded as the besetting weakness of the English stage. It should not be difficult to present under dramatic aspects the caged exile of St. Helena fuming under the restrictions imposed upon him. Materials for a drama on the subject are almost superabundant. Napoleon himself during his confinement at Longwood wearied his secretaries as diligently as ever did literary monarch. Not unnaturally, too, the sharers of his imprisonment took advantage of the

opportunities afforded them, and left behind them memoirs by which the world has largely benefited. These are accessible to Messrs. Osbourne and Strong, by whom they have apparently been laid under contribution. A suggestion of a story which contains nothing inherently improbable and an environment which is ingenious and perhaps accurate are supplied, and we seem as though we were about to have a play. Scott, in his life of Napoleon, defends the severity shown to the illustrious prisoner on the ground that Government was alarmed concerning his meditated evasions. It was, indeed, almost certain that friends so devoted as Bertrand, Montholon, and Gourgaud would scarcely acquiesce in a prolonged confinement, and would meditate over the possibility of an escape into France. That the restrictions imposed by the English Government upon the state and title allotted Napoleon in captivity would prove galling to those around him was all but certain. In these things, then, we have the materials for a drama which is prettily conceived and but for a certain triviality of treatment might prove effective. The hero of the play thus obtained is, however, not Napoleon. It is a sentimentalized being in whom, apart from some points, slight enough, of physical resemblance, we find no trace whatever of any Napoleon of whom we have heard. Whether the fault be in this case with the dramatists or the chief actor we are unable to say. It is a fact which we regard with apprehension, and even with dismay, that our actors one and all are discontented unless they may command the entire sympathies of their public. To this we owe it that we have seen a Rip van Winkle, surely the most innocent and lovable of what Gascoigne calls "daintie mouthed droonkardes," converted into a model of edifying conduct, and a Shylock who sets Christians an example of dignity. The only reason why the carefully planned escape is not carried out and the English officer in attendance upon the Emperor is not assassinated by one of the generals—we think it is Gourgaud—is that Napoleon will have no further bloodshed in his private interest. For the rest he is the most amiable and lovable of creatures, playing at soldiers with the children, male and female, of his suite, and devoting money, which is the scarcest of commodities at Longwood, to purchasing a majority in the English army for a young officer who wins his regard by a display of affection which in the circumstances sails dangerously near treason. No recognizable feature of the Corsican do we find in the Napoleon set before us. Local colour is employed with some cleverness, and the pictures of the court at Longwood are attractive. Mr. Harvey's performance was received with much enthusiasm, but the character scarcely suits an actor the best part of whose equipment consists in a suggestion of romance.

As the product of a young and untried dramatist, 'Mrs. Goringe's Necklace' is a work of promise. It is unambitious and, in a sense, conventional, and its fatal termination is scarcely in keeping with the distinctly comic spirit in which most of it is written. It enforces, moreover, impossible and rather preposterous views as to self-sacrifice. Against

these things must be ranked the facts that it displays comic perception and insight into character, is short and crisp, a fact for which the management may be responsible, and has not a dull moment. One more advantage it may claim, since it supplies Sir Charles Wyndham's company with parts admirably suited to them. The weight of Sir Charles's style has rarely been shown to more advantage than in Capt. Mowbray, a middle-aged sentimentalist, devoted to a young girl, and carrying out for her sake plans of delightful if inconceivable Quixotry. Miss Mary Moore, as a frivolous and irresponsible woman of the world, is once more all fascination. Miss Mabel Terry Lewis plays with winsomeness a youthful but serious part; and Miss Marie Illington and Mr. Alfred Bishop give comic sketches which are as true to life as they are diverting. Mr. Leslie Faber acts cleverly an invertebrate youth betrayed into theft, but is almost too patently criminal.

### Dramatic Gossip.

M. SARDOU is apparently surprised at the reception awarded his 'Dante' by English criticism. He should, however, beware of the guileful interviewer. When he is indiscreet enough to let his ingenuous self-estimate reach the public he can scarcely marvel that he is tested strictly on his merits. An eminently ingenious playwright, he has written no work to challenge competition with the masterpieces which he easily dismisses, and has never entered into the first flight of dramatists.

MR. GEORGE ALEXANDER has secured the acting rights of 'Les Affaires sont les Affaires,' the drama by M. Octave Mirbeau, first seen on April 20th at the Théâtre Français, and contemplates producing a rendering of the piece at the St. James's during the autumnal or winter season.

AFTER A success which has been none the less real for being fantastic and fortuitous, 'The Worst Woman in London' was withdrawn last night from the Adelphi. It is this evening replaced by 'Her Second Time on Earth,' a play by the same author, first seen at the Standard on October 6th.

BEFORE going on her country tour Miss Marie Tempest will give at the Criterion Theatre a week's performance of 'Caste,' in which she will play Polly Eccles to the Sam Gerridge of Mr. Gilbert Hare.

MADAME BERNHARDT's season will begin at the Adelphi on June 15th, under the management of Mr. M. L. Mayer, with a revival of 'Fédora,' to be followed by that of 'La Tosca.' On the 18th she will appear in 'Sapho,' to be followed on the 23rd by 'Iris.' The last week will be devoted to 'Plus que Reine' and 'Werther.'

AN adaptation of 'No Thoroughfare,' by Mr. Oswald Brand, was produced at the Grand Theatre, Islington, on Monday, with the author as Obenreizer and Mr. J. W. Bradbury as Joey Ladle.

MR. SAUNDERS's efforts at one theatre after another to reproduce 'Everyman' have been unsuccessful. He has now, it is said, fixed on the Court, where little rivalry is presumably to be feared.

AN adaptation of Mr. Justin Huntly McCarthy's 'If I were King' has been given in Turin.

TO CORRESPONDENTS.—P. F.—C. H.—R. P. S.—B. M. R.—A. S.—J. K. L.—received.  
E. P.—F. C. N.—Many thanks.  
E. G.—Much obliged; forwarding.  
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